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THE MIRROR GIRL.



WE stage people see much and observe little. Our advantage in the way of travel-culture is great but we put it to feeble uses. We go over this big and beautiful America year after year. We do not merely skim over the great places, we have ample opportunity for studying the highways and byways. Yet most of us are as profoundly ignorant of the wonders of our land as the veriest stay-at-home.

I know I am. I've been across the country from East to West, from North to South a hundred times and I don't know a blessed thing about it, and what's more I don't believe that you know any more about it than I do, and we both ought to be ashamed of ourselves.

Have you ever noticed that actors when writing to newspapers in matters of correction or appreciation almost invariably begin by saying: "My attention was called" to such or such a paragraph?

He always says that "his attention was called," when we know perfectly well that he left a feverish order with the night clerk that the first issue of every newspaper in town should be sent to him no matter how ungodly the hour.

We have a dim vision of him sitting up in bed in his pajamas and with clutching, breathless haste searching the innermost corners of the journal until at last his eye alights upon the magic lines that bear upon himself—the only matter of grave import in all that big newspaper.

Now that is the business which he describes as "having his attention called"?

Truly, one of the most played-out poses I know of! Let none of us be guilty of it.

One of the most disagreeable creatures in the world to me is that keen-eyed creature who starts out with a brisk determination not to be imposed upon; the sharp woman who is going to push her way, get to the front and prove, from day to day, her strength in the possession of indomitable pluck, will and astuteness.

She is usually happy in the knowledge of a ready and brilliant genius for what she calls "reading people." She prides herself upon a wonderful cleverness in the detection of "motives." Everybody is bristling with "motives," for in her philosophy there are never any simple men and women who are quite innocent of those deep-lying and subtle properties.

To this keen woman everybody must have motives just as they have eyes and noses. And they can't fool her—oh, no, indeed!

Somehow or other, however, the sharp woman makes the life-road a path of intricate mazes when after all it's simple enough.

That is, if one has just enough money to smooth the way.

Oh, this money! this money! this pitiful need of money! Balzac has said that to some people roses are as necessary as bread.

Thousands of women who endure a never-ceasing mental hunger for the beautiful, the serene, the exalted; who are racked with inborn cravings that will not be subdued, plod on, toil on day after day throughout the months and years, feeling that youth is going and life slipping away, plodding on, on along the way that is always poor and always mean and always ugly and sometimes squalid and foul and coarse, and there is no perfume of flowers, no strain of music, no glory of lovely color, no food for all that hunger, no anything save the monotonous toil for leave to live until at last they are worked out and the end of the road is reached and they fall like beasts in their traces.

Oh, this need of a little money! Just a little to smooth the way!

RUDOLPH ARONSON'S STATEMENT.

Rudolph Aronson informed a *Mirror* man the other day that the Casino would positively open under his management on Feb. 18.

Said Mr. Aronson: "The financial difficulties that temporarily interfered with the earlier fulfillment of my plans are now overcome. In answer to the many rumors that have been in circulation recently concerning the Casino I may say that previous to my departure for Europe last October a contract was entered into between the Club and S. Webber Parker. In consideration of 40 per cent. of the capital stock of the company Mr. Parker agreed to provide the funds necessary for rejuvenating the theatre. On my return from abroad Mr. Parker suddenly assumed the attitude of refusing to furnish the money unless he received 51 per cent. of the capital stock. This I refused and Mr. Parker was dropped."

"I then immediately formed a syndicate representing the Aronson interests, and all the money required has been promptly subscribed. The trusteeship of the company has been tendered to and accepted by Thomas L. Hamilton."

"The alterations will now be pushed forward rapidly, and I shall open the Casino on Feb. 18 with a vaudeville entertainment made up of European artists entirely unknown in this country. The people I have engaged will sail from Europe on Feb. 2."

"In addition, Gilbert and Sullivan's one-act opera, *Trial by Jury*, will be presented, and there will also be a short ballet. Drinking and smoking will be allowed in the auditorium during the performance."

"Francis H. Kimball is superintending the improvements. There will be three aisles in the auditorium instead of two, as at present, the seats will be set further apart, and sixteen boxes will be added on the balcony floor."

Frank L. Perley said yesterday that Miss Davenport's failure to obtain possession of the Casino would not alter her plans regarding the securing of a Broadway house. Two other offers have been made her which would suit her better than the Casino, but Mr. Perley said the actress is in no hurry.

GISMONTA ON TOUR.

"Fanny Davenport's engagement at the Fifth Avenue will close on February 23," said Frank L. Perley yesterday. Miss Davenport had intended to stay longer here, but we have found it impossible to get releases from out-of-town engagements.

"We have cancelled the Brooklyn time, which was two weeks at the Park Theatre, beginning March 25. This was rendered necessary on account of the smallness of the Park stage, which could not hold the enormous scenery of Gismonta. So those two weeks we have given to the Philadelphia Broad Street Theatre."

"We shall begin our engagement in Boston on February 26—which is on Tuesday. We couldn't open on Monday night, because of the scenery and the necessity for scene rehearsals. We shall probably stay four weeks in Boston."

LILLIAN THURGATE.

The picture on the first page this week is of Lillian Thurgate, who has created a sensation as a dancer in *The Twentieth Century Girl*. Miss Thurgate was born in London, England. At the age of five years she appeared for the first time at the Alhambra Theatre in a comic opera, in which she danced with four other children. She was childishly delighted with the experience, and was so intent upon the stage, even at that tender age, that her mother thought it advisable to take her entirely away from it, hoping that her taste might develop in some quieter direction.

Little Miss Thurgate was therefore sent to school in Cheshire, and at the age of ten returned to London to pursue her education. She was, however, still determined to adopt dancing as a profession, and was placed under the tuition of the leading teachers of that art, among them being M. Hansen, now ballet-master at the Grand Opéra, Paris, and Signor Casati, M. Dewinus and Signor Espinosa. She also took a two-years' course in vocal culture at the Guildhall School of Music.

In the intervals of this study, Miss Thurgate filled engagements at Her Majesty's Theatre, the Standard and the Alhambra. She remained at the last named house five years, and rose from the ranks to the positions of seconda and principal. In 1880 she accepted a position as one of the dancing girls at the Lyric Theatre in the original production of *La Cigale*. During the run of this opera she was called upon at an hour's notice to assume the role of La Frivolini, a part that required solo dancing. And she acquitted herself to such acceptance that she was retained in this part during the rest of the season.

About this time Miss Thurgate also assisted Madame Petit, of Cavendish Square, in instructing débutantes for drawing-rooms and court receptions. In the Fall of 1881 she accepted an engagement for a tour of America, dancing in conjunction with her sister, Minnie Thurgate.

Having a desire to acquire dramatic training, Miss Thurgate on the following season accepted an engagement to play ingénues with the Marie Wainwright company. She appeared in *The School for Scandal*, *As You Like It*, *Twelfth Night*, *Amy Robarts*, *London Assurance*, and *The Social Swim*. Although very successful in this line of work, a tempting offer from Canary and Lederer induced her to accept the position of principal dancer in the Lillian Russell Opera company. While visiting in London last Summer, Miss Thurgate was offered one of the principal parts in *The Queen of Brilliants*, but she was obliged to decline it, owing to previous arrangements for America.

During the rehearsals of *The Twentieth Century Girl* Miss Thurgate was specially engaged as understudy for the part of Grace. She little expected that she would be called upon on the opening night, and was amazed when informed at dress rehearsal that she was to assume the character and perform its dances. Miss Thurgate's appearance at such short notice was made with great success, and she has made a distinct hit.

THE KENDALS PAY DUTY.

Last Monday Collector Kilbreth received from W. H. Kendal a cheque for \$1,000.25, being the amount of the duties levied on the Lark Clancarty gowns imported by the Kendals last September. If, however, the English actors can prove that these gowns had been previously worn abroad the money will be refunded.

The difficulty with the Customs arise in this way: Last September Mr. Kendal made an affidavit to the effect that the sixteen baskets of costumes and seventeen cases of stage property and furniture had done service in London. This entitled the property to free entry, provided a bond was furnished that they would be retained in this country no longer than six months. Mr. Kendal and Daniel Frohman became sureties. The entire value of the goods is \$5,500. Appraiser W. H. Bunn investigated the matter, and he reported to Collector Kilbreth that the costumes had never been used before. The Collector told Mr. Kendal that unless the \$1,000.25 duty was paid at once the costumes would be seized.

Mr. Kendal acknowledged that there might be about five or six new dresses in the lot, but said the rest of the property he had owned for years and certainly did not consider it dutiable.

MISS LA VERNE IN SAN FRANCISCO.

Lucille La Verne, who a year ago won note in the performance of *As You Like It* by the Professional Woman's League in this city, and who has for several months been prominent in the stock company at Morosco's Opera House, San Francisco, has left that company and is said to be contemplating a season in Honolulu. A local composer has indicated Miss La Verne's popularity in San Francisco by dedicating a waltz to her, and the San Francisco papers devote considerable space to her retirement from Morosco's company, which event was marked by many demonstrations of the good-will she had inspired. On her closing night she was presented with a handsome diamond ring by fifteen shop-girls who had steadily been of her audiences. She was literally pelted with flowers, and was also presented by other friends with a handsome pair of turquoise earrings, an opal, and a massive chain bracelet with this inscription: "To our Lucille, from the little ones in the gallery." Miss La Verne was repeatedly called before the curtain, and upon demand made a very clever speech to her admirers.

BEN JONSON'S EPICOENE.

The first presentation on the American stage of Ben Jonson's *Epiroene*; or, *The Silent Woman* will be given at the Berkeley Lyceum on Thursday evening by the American Academy of the Dramatic Arts under the direction of Franklin H. Sargent. The *Silent Woman* was first given by the children of Her Majesty's Revels at the Whitefriars Theatre, London, during the reign of James I. in 1609. A reproduction of the stage and theatre of that period will be undertaken. Professor Baker, of Harvard College, and well-known artists in Boston and New York have assisted by their advice in the forthcoming production. Wilfred Buckland, of the Lyceum Theatre, has supervised the costuming and scenery, the music has been selected by J. Franklin Botume, and the stage direction has been in charge of May Robson.

A GOOD THING.

One of the most popular catch-phrases in *The Passing Show* is "It's a good thing—push it along." It was originated and introduced by John G. Henshaw, and is now in current use all over the country. In recognition of his having coined this phrase, some way recently sent Mr. Henshaw a baby carriage with the inscription, "It's a good thing—push it along." Mr. Henshaw blushing confesses that he has no use for the vehicle at present.

CHARLES FROHMAN'S ACHIEVEMENTS.

The second anniversary of the Empire Theatre was celebrated recently with suitable souvenirs. Charles Frohman has presented in all seven plays at the Empire. Six of these were performed by his stock company, and one, *The Bumble Shop*, was enacted by John Drew, Mand Adams, and an excellent supporting cast drawn from the long list of actors and actresses in Mr. Frohman's employ.

It will be recalled that the opening piece at the Empire, *The Girl I Left Behind Me*, by Fyles and Belasco, ran the entire season, and has been played elsewhere ever since, sometimes by two and three companies. The following season *Sowing the Wind* also enjoyed a prolonged run. The current season was opened propitiously with John Drew in *The Bumble Shop*, and *The Masked Ball*, the subsequent production, is now in its third month.

In addition to the dramatic triumphs of Mr. Frohman at the Empire, his achievements in other enterprises directed by him have been equally remarkable. Among other productions that might be cited in this connection are those of *The Masked Ball*, *The Butterflies*, *Aristocracy*, *Lady Windermere's Fan*, *Charley's Aunt*, *Too Much Johnson*, *The Fatal Card*, and the elaborate revival of *Shenandoah*. All these successes have been crowded into two years of Mr. Frohman's phenomenal managerial career.

SHE WANTED RED LIGHTS.

The Mestayer-Keenan-Otis organization, which started out about Christmas playing *Oliver Twist*, has lost one of its principal members. Frank C. Keenan left the company last Thursday week at Troy—and thereby hangs a tale.

"When the *Oliver Twist* company was first organized," said Mr. Keenan, yesterday, "it was understood thoroughly that there were to be no stars. I had spent a great deal of time and money in preparing the production, and I took unusual interest in it. I strained every effort to make it the best Dickens production that had ever been seen on the stage. Mr. Mestayer was to play *Bumble*, and Miss Elita Proctor Otis *Nancy Sykes*."

"Directly we got out, however, Miss Otis began to monopolize the stage in extraordinary fashion. She wanted the red lights thrown on her every few minutes; in other words, she wanted the centre of the stage, and she took it. This was so contrary to what we had agreed that I determined to close up and leave the company, which I did. They proceeded West without me, and I understand my name is still being used in connection with the production."

Charles Coote, who played the part of the Dodger, has also left the Mestayer-Otis company.

MARY BERNARD WILL SUE.

Mary Bernard, an actress of many years' experience, writes to *THE MIRROR* to correct an erroneous impression carried by a report of her dismissal from the company of *Mora*, called "the comedy sunbeam," in the Jersey City correspondence recently. Miss Bernard says the company played in an old rink, through the roof of which the rain leaked into her dressing room, and that a particular costume used by her in the play was carried out wet with the carpet, and she was thus obliged to use another costume. This did not suit the star, who complained to the manager, her husband, and as a result Miss Bernard was dismissed. The actress comments on the fact that this mishap should have militated against her, when in fact she should have received consideration for it, and says that she has taken proceedings to collect her salary for the season.

DANIEL SULLY WRITING A PLAY.

Daniel Sully closed his season a week ago Saturday in Jersey City. "My play, *O'Neill*, Washington, D. C., was artistically very successful, but it did not draw because it was conceded to be too delicate to suit the taste of the general public," said Mr. Sully to a *Mirror* man, in explanation of his withdrawal from the road. He is about to close a contract with D. W. Truss and Company to write a comedy in which Gus Williams and John T. Kelly will star together. Mr. Sully is ingenious and original in his dramatic work, and something destined for popularity may be expected. He left on Wednesday for his farm in the Catskills.

MARY ANDERSON STILL ILL.

According to a letter received by Rudolph Aronson, Mary Anderson is still ill at Brighton, England. The letter says:

"Mary Anderson, who has just had a very serious illness is here (Brighton), being wheeled up and down the promenade in a bath-chair."

"She is amazingly changed, all the sylph-like indications of her once pretty figure and somewhat ethereal form have gone, and in place of this we have a matronly woman with plump cheeks. She is constantly attended by Mr. Navarro, who looks haggard."

VAUDEVILLE ASSOCIATION TO DISBAND.

The Association of Vaudeville Managers of America, which was incorporated a few months ago, has come to a standstill, and legal measures will be taken at once to dissolve it. Manager J. M. McDonough sent his resignation to President H. C. Miner recently. The association, it is said, went to pieces on account of the method of supporting it—by assessments on the managers—which proved impracticable.

SHOT HIS BROTHER IN A PLAY.

Edward and William Adams, with their sister, Mrs. Jones, and a Mrs. West, all amateurs, left Lafayette, Ala., last week to give a dramatic and musical entertainment in Davison, a neighboring town. In a play in which the brothers appeared William Adams accidentally shot his brother fatally.

TRAINED ANIMALS DESTROYED.

The Winter quarters of Professor William Gentry's Equine and Canine Paradox were burned at Bloomington, Ind., last Tuesday. Eleven trained ponies and thirty-five educated dogs, with about \$2,000 worth of paraphernalia, were consumed.

A THEATRE AT A RAFFLE.

The board of directors of the Opera House at New Iberia, La., are considering a plan to dispose of that property by means of a raffle. The house is valued at \$12,000.

WILLIAM GILLETTE'S LOSS.

Frank Monroe, the colored valet who is suspected of having robbed William Gillette of \$200 in cash, a watch and a pair of gold sleeve buttons, is still at large, and the actor has almost abandoned hope of recovering his property.

PROFESSIONAL DOINGS.

Warner Crosby has joined Pete Baker's company as musical director.

George H. Walker telegraphed from San Antonio, Tex., last week: "Mansfield packed the house, with receipts of \$1,800. San Antonio leads the State in business."

The attachés of the Garden Theatre will give an annual reception at the Columbia Banquet Rooms on Sunday evening, Feb. 10. The Imperial Hungarian Gypsy Band will furnish music.

The *Wheeling papers* speak very favorably of Frank I. Frayne's acting in *The Lost Sheep*, a new curtain-raiser written expressly for Gustave Frohman's Jane company by Sedley Brown.

Viola Armstrong, in contradiction of the reports that she has retired from the John L. Sullivan company, writes that she is still with that organization, and that she will remain until the close of the season.

Louis Harrison has been engaged by Rudolph Aronson to play the part of the Judge in *Trial by Jury* when that piece is done at the Casino, on Feb. 18.

The Burbank estate has decided to retain Fred. A. Cooper as manager of the Burbank Theatre, Los Angeles, Cal.

The Purim Association will give a performance at the Metropolitan Opera House on Feb. 12 for the benefit of the United Hebrew Charities and the Educational Alliance. Last Wednesday twenty-three boxes were sold at a total of \$3,215.

Zelda Zeguin Wallace, the singer, was seriously injured internally in the railroad wreck in which John W. Norton, of St. Louis, lost his life, as chronicled in last week's *Mirror*.

Adelaide Fitz Allen has been elected a member of the Twelfth Night Club.

Frederick Meadow, formerly of the Walker Whiteside company, has organized a dramatic society in this city to give dramatic readings and produce plays.

Pawn Ticket 210 will dedicate the new Whitman Opera House, Bonaparte, la., on Feb. 8.

Dan McCarty and wife (McCarty and Reynolds), and Pearl Evelynne joined Marie Heath's A Turkish Bath company in San Francisco, where Matt Sheeley and Amy Leslie left that company to join the Alcazar stock company.

Paul Menifee is with A. V. Pearson's *The Derby Mascot* company.

The Copper Lion closed recently to reorganize a stronger company.

Marguerite Ferguson, who has been ill three weeks, has rejoined her father, Barney Ferguson.

H. G. Carleton joined the Elita Proctor Otis company in Chicago, replacing Frank Keenan as Fagin in *Oliver Twist*.

Florence Gerald has been engaged for leading business in the stock company at the Palace Theatre, Boston.

Nellie Lawrence is ill with laryngitis.

Bud Woodthorpe, well and favorably known on the Pacific Coast, is now acting manager for William A. Brady with James J. Corbett's *Gentleman Jack* company.

Since the opening of her office at 1422 Broadway Alice Kauser has been busy filing applications for plays and answering inquiries regarding her new methods of conducting a play bureau. She has decided not to send any manuscripts for examination by would-be purchasers unless she is firmly convinced that they will meet the requirements. Miss Kauser finds that so many comedy-dramas are in great demand at present. Next week she will send a printed bulletin describing the plays wanted by her clients to all dramatists who desire to receive it.

The one hundredth performance of Palmer Cox's *The Brownies* at the Fourteenth Street Theatre was souvenired last Thursday night with Brownie calendars.

Robert Hilliard closed his starring tour under the management of Gustave Frohman at Hoboken on Saturday, and last night resumed at Albany under the management of James Barton Key. Mr. Hilliard will produce a new play, entitled *Lost—Twenty-four Hours—in Milwaukee* on Feb. 11.

The Highland Guard of the Caledonian Club appeared as a special feature of Scottish night of Rob Roy at the Herald Square Theatre last Wednesday night.

Harry Lew Parker, late business manager of Callender's Minstrels, has signed as business representative for J. E. Comerford's *From Sire to Son* company.

Nellie Ganthony again displayed her powers of mimicry at Hoyt's Theatre last Thursday, before a delighted audience.

Jennie Reiffarth has joined the Elita Proctor Otis company to play Mrs. Corney.

The members of the Empire Theatre stock company went to Philadelphia last Friday to appear at the benefit of the Pen and Pencil Club. They returned in time for the performance of *The Masqueraders*.

A large party of physicians visited Proctor's Theatre last Tuesday to witness the performance of the Princess Paulina.

George Goodrich and Lilla Vane were recently married in Yonkers.

Arthur G. Thomas, manager of The County Fair, says this will be the last season of that play and that Neil Burgess will produce a new play next season.

The Outcast company closed on Jan. 26, owing to bad business.

A. Del Tryon has arrived from England with the intention to produce a play called *Laugh and Be Merry*.

Lucius Henderson, of the Friends company, recently discovered that he is entitled to a tract of land in Texas by virtue of the fact that his father was a veteran of the Texas war of 1835.

Wagenhals and Kemper, managers of Young Mrs. Winthrop, will manage the tour of Louis James next season. Mr. James will open in New York in September, at the Grand Opera House. Guy Lindsley and Victory Bateman will be his leading support. Francesca da Rimini and The Robbers will be produced. Collin Kemper will control the tour of the Kemper stock company in several new comedies, and Mr. Wagenhals will look after Mr. James' interests.

Mrs. Langtry's manager, E. B. Norman, claims that the English actress is the sole owner of the American rights to *A Wife's Peril*, which is included in Beerholm Tree's repertoire.

Signor Romeo has been engaged as ballet master of the American Travesty company.

The Christmas number of *The Music Hall and Theatre Review* of London contains much matter of the character that is seen in its regular issues, with a group of theatrical celebrities on each of its calendar pages.

Elisabeth Marbury has been appointed the sole American representative for a term of years of Gustave Roger and Georges Pellerin, of Paris. Roger is the general agent of the French Dramatic Authors' Society.

A CHAT WITH BEERDOHN TREE.

"New York amazes me, and its wealth dazzles me," said Beerdohn Tree, as he sat breakfasting on Sunday morning at the Hotel Waldorf.

The famous English actor is marvelously like Nat C. Goodwin, but taller, older and more serious looking. He is courtly in manner and deliberate and refined in speech. Everything he says carries with it the weight and authority of the man of experience and achievement.

"I have been particularly impressed," he added, "with your theatres. They are infinitely more comfortable and better arranged than the average English theatre. My Haymarket Theatre resembles the American system in the respect that we have no pit. The entire parquet is given up to the best seats as is done here. The pit-patrons occupy an upper part of the house which—by the committal of a hibernicism—we have called the "pit" circle.

"I value the verdict of the pit as much as I do that of the stalls," continued Mr. Tree. "A play is a representation of a phase or phases of life and if the characters are not real, if the piece is lacking in humanity, if the actors are wooden, these facts are as clear to the untutored gallery boy as they are to the duchess in her private box."

"What kind of play have you, as an actor-manager, found that the English public likes best?" I asked.

"There are two kinds of theatregoers," replied the actor with a mischievous twinkle in his eye. "Those who regard the playhouse as a remedy for bad digestion, and I regret to say that I believe the great majority of the theatregoing public does not seek anything else in the theatre but three hours of idle amusement and entertainment; and those who look at the theatre in a broader and more intellectual light. It is to this small minority that I prefer to cater, of course, although my business interests often force me the other way. I have made several attempts to produce works of striking originality and high artistic excellence, but the encouragement I have received has been but slight. For instance, I recently produced *Once Upon a Time*, which is an English adaptation of Fula's poetic piece, *Der Talisman*. I spent a good deal of money and time on the production, and the critics were unanimous in declaring it a work of an unusually high standard of merit, besides being a beautiful spectacle, yet the public did not come. Then I gave *Ben Austin*, a comedy of manners of the time of the Georges, by the late Robert Louis Stevenson and Henley. That, also, was a failure, although an exquisite piece. I do not regret the money these experiments cost me, because I derived considerable personal pleasure in doing them. I make plenty of money with my other pieces which the public does like, so I think I can well afford myself the luxury of trying a few plays that appeal only to the artistic few."

"The actor-manager has been greatly abused," continued Mr. Tree, "and his critics are right in some respects, but I think it must be conceded that the actor-manager is also able to do more for the development of the drama and for the propagation of new dramatic ideas than the ordinary manager. He is more willing to make experiments with plays that fit his individuality and he can judge better of the probable effect and value of certain scenes and characters. All our actor-managers have shown themselves less conservative and have already done more to encourage art on the stage than the managers proper. During my engagement in New York I intend to produce at a matinee that most interesting play of Ibsen's, *An Enemy of the People*. I shall play *Stockmann*. I have already done the play in the English provinces, and it was a great success in Manchester, Liverpool, and Birmingham, where there is a strong interest in civic matters."

"Do I consider Ibsen a great playwright? I assuredly do, and I also consider that his plays have had a greater influence upon the contemporary drama than those of any other writer. Yet I am far from believing that Ibsen will be regarded by posterity as the Shakespeare of our time, as his worshippers aver. Ibsen is lacking both in humor and poetic vein. Shakespeare preaches hope; Ibsen, despair. Another fault is that he is too provincial. His plays deal with his own little environments; they have no breadth. Yet he is a marvelous delineator of character and his plays are models of dramatic construction. I also think each of his plays points a good moral, if it does not present a remedy for the evil it exposes."

"Do you think the stage should be regarded as an educator, or a public rostrum?"

"I think the theatre decidedly has a great influence for good or evil on the community. A profligate theatre represents a profligate people and an intellectual and artistic stage an intellectual and artistic people. And I think that most authors and managers, in Anglo-Saxon countries at least, aim that their production shall have ethical value. I would never consent to produce a play that seemed to me pernicious in its tone."

"One of my chief aims as an actor," went on Mr. Tree, "has been to be versatile. To submerge my individuality as much as possible in each part I play. If the actor does not succeed in doing this, he simply struts in borrowed plumes and impersonates himself. I have played a wide range of parts—as wide, I fancy, as any actor before me. I shall be seen here in several."

"Have I anything to say in answer to the gossip concerning Charles Hannan's *Opium Eater* and Haddon Chambers' *John à Dreams*? Nothing, except that as far as I know, Mr. Chambers never saw *The Opium Eater*. The introduction of the opium in *John à Dreams* was only an afterthought. As Mr. Chambers first had it, the man is drugged. Making him an opium fiend was my idea. I thought it more consistent and less melodramatic."

Mr. Hannan sent me the MS. of his piece about four years ago. I liked parts of it very much, but returned it, and four years later because I produce Mr. Chambers' *John à Dreams* in which opium figures, Mr. Hannan hints that the idea for the opium has been taken from his play. This, of course, is preposterous. A dramatist might just as well be prevented from writing a love scene because Adam and Eve had a love scene in the Garden of Eden and Eve had a love scene of years ago. Moreover, I had under consideration, long before I read Mr. Hannan's piece, a play by Joseph Hatton in which opium was introduced."

"I have been invited by the President and Mrs. Cleveland to go to Washington next Friday to give Scenes from *Hamlet* for the benefit of the Press Club. We shall leave New York after the performance on the Thursday night, arrive in Washington at 6 A. M. the following morning, play at noon, and leave the Capital in time to reappear at Abbey's as usual on Friday evening."

"I was most gratified at my reception last Monday evening. It was just like one of our best evenings at the Haymarket."

TOUCHSTONE.

ABOUT THE OPIUM EATER.

The production of *The Opium Eater*. Charles Hannan's play, at the Berkeley Lyceum on Jan.

17 attracted a large gathering of subscribers. The piece proved to be interesting and at times powerful, although its pathological character renders it caviar to the general. The pity of *The Opium Eater* and of many skilfully written plays of its kind is that ability and talent should be spent on a theme whose appeal to morbid curiosity outweighs the force of its artistic treatment. If Mr. Hannan would turn his mind and his hand to work of a more attractive sort he would doubtless find a place in the esteem and the favor of the public.

The Opium Eater tells the story of a young man who contracts the opium habit in the East, who makes a brave fight against it ere he succumbs completely; who has the tragic experience of seeing the woman he loves fall a victim to the drug, and who—after she has been murdered by a frenzied Malay—avenges her death by killing her slayer and then commits suicide.

Mr. Hannan revealed in the dialogue—if not in the constructive quality—a good deal of the Ibsen flavor, and several of the more intense scenes of his play were absorbing.

Courtenay Thorpe gave a remarkable performance of Amytage, the opium slave. He evidently had made a close study of the symptoms of the disease in their progressive relation for he pictured them with wonderful accuracy. This was art, if it was not always effective. Mr. Thorpe is an actor of such superior intelligence, studiousness and natural talents that it is matter of regret he is not seen steadily in parts worthy of him and in plays that are calculated to win a response from the great public that demands dramatic pabulum that is normal and invigorating.

Of the supporting company Carolyn Kenyon deserves to be singled out for praise for her charming acting as Laura Ayrton. Miss Kenyon has a delightfully fresh, pretty and refined personality, and she gave evidence on this occasion of marked talent.

REJANE.

Rejane's real name is Rejn. She is the wife of Paul Porel, the manager of the Vaudeville and the Gymnase. Porel was an actor and a splendid character actor at that. His interpretation of very difficult and complex roles was marvelously original and natural. But he gave up acting and devoted his energy and time to stage management. Later he became one of the directors of the Odéon, where he produced a number of plays new to the Parisians. After Sardou he is recognized as the cleverest stage manager in France. Rejane, who made a brilliant success in the title role of *Mme. Sans Gêne*, will open her American tour in that piece at Abbey's Theatre.

HERE AND THERE.

For out-of-town purposes Rose Coghlan has been christened Nemesis, and that ill-starred play now is known as *Princess Watanoff*. A Boston critic aptly remarks that Miss Coghlan should let Watanoff alone.

And now we are told that Herbert Kelcey's real name is Lamb—plain, aristocratic Lamb. Well, suppose it is? What's in a name, anyway? The divine Herbert is just as sweet to the matinee girl as ever. His cuffs are still immaculate and the crease in his trousers is perfection. If these points are satisfactory, why raise such a trivial question as the man's name?

They say that Virginia Harned has her feet in training, preparatory to appearing as Trilby. By the way, when this much-discussed play is produced who will be the Little Silsee—I mean Lil-lee?

All the way from Oakland, Cal., comes this little itemlet. "Grismonda continues to be a reigning attraction at New York." Grismonda is good. So is "reigning attraction."

An actress appearing in Johnstown, Pa., recently was referred to by the local press as a favorite in that city. The paper remarked: "She appeared here just before the flood." The actress has erased Johnstown from her map.

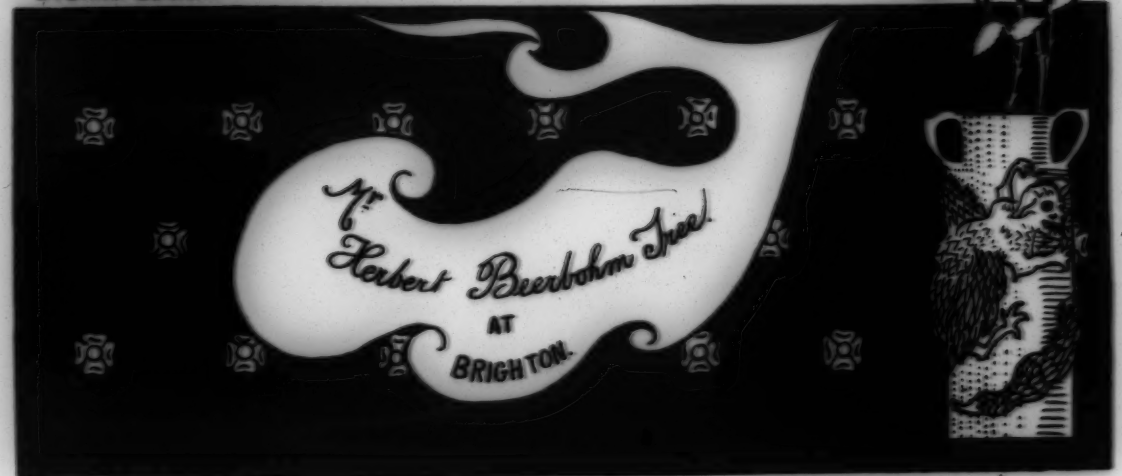
Here is a lovely expression all the way from Chicago. A soubrette who played in the windy city not long ago is called "pettily pretty" by some cultured critic.

Another Chicago writer takes exception to the fact that Maud Adams has her three Bauble Shop costumes fashioned after the identical pattern, although praising her for not wearing the inevitable black dress. Why did no one in New York discover this remarkable state of affairs? Were we so busy admiring Miss Adams' exquisite art that her gowns escaped our notice? It takes Chicago to pick flaws in what New York considers perfect. They don't take kindly to *The Bauble Shop* out there. It's too much for their morality. Oh, wicked, wicked, New York!

It is an odd fact that when Viola Allen makes her entrance in the ball dress in Act I. of *The Masqueraders*, all the women in the audience



SCOTSON-CLARK.



FANTASTIQUES.

III. HERBERT BEERDOHN TREE.

gasp sympathetically at what they consider an accidental tear in the lace flounce of the skirt. It is not until some minutes later when Henry Miller as David Remon repairs the damage, with a pretty little bit of stage business, that feminine tranquility is restored.

A small voice in Boston that won't be still remarks that a certain English actor has made a "Tremendous success" in New York.

Oh, Tommy, Tommy Atkins, you deserve a better fate. You're a tuncful little fellow but you've sung too much of late. In the Gaiety Girl we heard you, in *The Flams* and *Cotton King*. And now you're pushed along the road because you're a good thing.

THE OBSERVER.

AMONG THE DRAMATISTS.

On a recent evening the American Dramatists Club held an informal meeting and discussion. The subject considered was "Authors' Matinees." The Club will hold its first Ladies' Night and "at home" early in February. Leopold Jordan has been appointed European representative of the Club, resident in London. Secretary Barnard announces that the Club's list of copyrighted plays is growing rapidly. It will be published soon. The intention is to issue it annually hereafter, with quarterly supplementary lists.

The Lost Sheep, a curtain-raiser "suggested by Frank Norcross and written by Sedley Brown," was initially performed in front of Jane at the Warren Opera House, Warren, O., on Jan. 11. The scene of the sketch is a New England homestead. There are two daughters, the elder of whom is supposed to be visiting relatives in New York but has really eloped with a clerk of the country store. The lovers become separated in New York by an accident, and the erring daughter comes home to be repelled by her mother. The father stands up for the girl, however, her lover returns to her, and the ending is conventionally happy.

Arsène Houssaye as a playwright is little known, yet he has written several plays, that for various reasons have not met with the success they deserved. The most curious play in his collection of dramatic works is one in five acts played in five minutes, called *Sapho*. It was written for Rachel, whose great friend he was.

Judith Gauthier, whose play, *Heart of Ruby*, did not please American audiences, is hard at work on a society play which will be produced at the Paris Vaudeville under the partnership of Porel and Carré.

Russ Whytal has written a curtain-raiser en-

titled *Tape*, which George Holland will produce at the Girard Avenue Theatre, Philadelphia, on Feb. 18, with the author in the principal part. Mr. Whytal's romantic play *Virginia*, which made a decided success on its first production at this theatre last April, will be put on again for a second week early in March.

Ollamus, a new comic opera recently produced successfully by amateurs in New Orleans, will be professionally produced next Summer at Ubrig's Cave, St. Louis. It was written by Espy Williams, author of *Parrhasius* and other plays, and composed by Louis Blake, who wrote the music for *The Khedive*.

A new piece by Harry and Edward Paulton and Charles Bradley, entitled *The Lord Mayor*, will be produced shortly in London.

A play called *The Secret Agent*, by William R. Wilson and Charles Bradley will be produced in April.

Fred Wilson writes that he wrote and copyrighted a play called *The Pacific Mail* in 1894 and that the use of that title by W. H. Crane in connection with Paul Potter's play, based on *The Overland Route*, is an infringement of his rights. He says that he called Mr. Crane's attention to the matter, but his letter was ignored.

Rose Coghlan has accepted a play by Hillary Bell and Ramsay Morris. It is said to be a strong and original work.

The first Ladies' Night of the American Dramatists' Club has been arranged for next Sunday evening at the corresponding secretary's residence, 181 West Forty-ninth Street, from eight until twelve o'clock. The wives of the club's officers will act as a reception committee.

Colorado, a melodramatic mining play, by Mrs. Henrietta Memminger, will be produced at Colorado Springs on Feb. 18, and will then go on the road well equipped by Memminger and company.

Clyde Fitch is writing a play around the personality of Major Andre, who, it is said, will be personated by Edward H. Sobern.

Edwin Milton Royle is finishing his play, *Mexico*, which is to be produced in this city next Fall. It deals with an episode of the Mexican war.

PROPERLY PROUD.

London Referee, Jan. 11.

THE NEW YORK DRAMATIC MIRROR, which is properly proud of the success of its magnificent Christmas number, has in its latest issue to hand an excellent portrait of Wilson Barrett and an interesting interview with our Dean Hole (who is lecturing in those parts) on the Need for Amusement.

IN OTHER CITIES.

PROVIDENCE.

Farce comedy reigned here week of Jan. 28-29. William Hoyer appeared at the Providence Opera House 28-29 in his musical comedy entitled *The Flamingo*, and drew fair houses. The piece was very amusing, and the "Old Hoss" sustained his reputation as an entertainer. He wore some very striking costumes, and every move and action brought forth expressions of approval. John C. Rice shared honors with the star, and was as dapper as ever. The co. was good and entertaining specialties were given by the Sisters Merrilies, Cherris Simpson, Willie Hervey, and Charles Renwick. Keller appeared for the rest of the week, and introduced many novelties and marvelous tricks of magic. He was assisted by Mrs. Keller, and their entertainment was enjoyed by all. Superba 4-6; Nat C. Goodwin in repertoire 7-9.

Ward and Vokes began a week's engagement at Keith's Opera House and presented *A Rose on the Bank* to large and delighted audiences. These two comedians were as droll as ever, and the audiences were kept in an uproar. The most amusing scene was that showing the bank of Percy and Harold, which was replete with pleasing incidents. Harry Blaney as Bow Legs did some clever work, and each member of the co. did what was expected of them and appeared to good advantage. There was not a dull moment from beginning to end, and many laughed who never laughed before. In *Old Kentucky* co. 4-9.

Peck's Bad Boy was the attraction at Lothrop's Opera House 28-29, and drew fairly well. The presenting co. was strong, and specialties were introduced by Josie Mitchell Vickers, Maude Scott, Annie Jaynes, Mabel Bonner, Edward Ryan, and Archie Deacon, all being well received. The stage settings were good. Ticket-of-Leave Man 4-9.

The City Sports were at the Westminster Theatre week of 28-29, and gave an excellent burlesque and vaudeville entertainment. This organization is always given a cordial reception here, and the bill presented this time was stronger than ever. The entertainment opened with Flynn and Sheridan's comedy, entitled *Love vs. Mischief*, which introduced the entire co. in pleasing specialties, and closed with the comedy burlesque, *A Hot Night; or, The Elphement*. The four Weston Sisters, acrobats, performed many wonderful feats and gave a splendid exhibition. Attendance large. Fields and Hanson's Drawing Cards 4-9.

John J. Gaffney, who played the part of Dick Stubbs in *Golden's Old Jed* Proby co., has been ill and closed with the co. He is recuperating in this city.

Sally Cohen Rice was here 28-30. Walter S. Manchester, one of the stage hands at Keith's Opera House, fell from the bridge to the stage, a distance of about thirty-five feet, during the matinee performance of *A Back Number* 24, and sustained painful injuries. Three ribs were broken and his body badly bruised. He was conveyed to the Rhode Island Hospital and is now very comfortable.

"Sowing the Wind, Fanny Davenport, the Kendals, and Friends will be seen at the Providence in March.

Mabel Bonnie, of the Peck's Bad Boy co., which was seen at Lothrop's Opera House week of 28, received many expressions of approval for her artistic dancing. Her Highland fling was the best seen in this city for a long time.

Stage Manager Charles A. Dunlap, of Keith's Opera House, has secured several strong cards for the annual benefit of Providence Lodge No. 10 Theatrical Mechanics, which occurs Feb. 10. A feature of the entertainment will be an exhibition of Mr. Dunlap's illuminated electrical fountain. Among those in town the past week were: E. L. Cordner ahead of Superba, James G. Flynn of Field's and Hanson's Drawing Cards, Sanford B. Rickey advance agent of Max Smith Robbins, Little Trixie co., and J. Rankie Phelps representing N. C. Goodwin.

The Devil's Auction is underlined for production at Keith's for week of 11.

The fourteenth annual benefit of Providence Lodge of Elks occurred at B. F. Keith's Opera House after noon of 28, and attracted a large audience. An excellent programme was furnished. The Arion Club rendered Max Bruch's dramatic oratorio, "Arminius," to a large audience in Infantry Hall 28. The soloists were Mrs. Carl Alva, mezzo soprano; A. Hobart Smock, tenor; and Lewis Williams, baritone. Comedian William Hoyer was taken ill here 30 with an attack of pleuro-pneumonia, and unable to appear at either performance on that day. He left 31 for New York in company with his wife, where he will be attended by his physician, and hopes to join his co. there on Monday next. His stage director, H. S. Millward, assumed the role of Marmaduke Flan in *The Flamingo* at both the Wednesday performances.

HOWARD C. RIPLEY.

JERSEY CITY.

John Kernell and co. opened in McPadden's Elopement at the Academy of Music Jan. 28-29 to fair business. Kernell is very good, and some of his support are clever, especially Phil Peters as the Colonel, and Mort Emerson and Charles Emmons as the tramps. Nettie Peters is fair as Cinderella, the soprano part. Charles B. Ward appears several pretty songs. A Trip to Chinatown 4-6; Shaft No. 2, 11-16.

The Bon Ton Theatre's long and varied bill 28-29 was presented by these people: Sheikh Hadji Tahar's *Araba* (who does a fine act), McAvoy and Rogers, Tiddletwinks, La Cade Brothers, Memphis Kennedy, Andy Lewis, Bryant and clever Pearl Raymond, Murphy and Andrews, Joe Fields, Walter Keene, Carrie Fredericks, W. C. Davies, Billy Barlow, Business fair.

Charles B. Ward joined McPadden's Elopement co. here 28, taking the place of George F. Hall. Mr. Hall joins Robert Hilliard's *Nominee* co. in Holoken 31.

One of our local papers copied an item from *THE MIRROR* of 28, stating that Mrs. Ettie Henderson, of the Academy of Music, had collected \$12.50 on passes by the ten per cent. tax for the Actors' Fund. In reply Mrs. Henderson caused the following to appear in the local paper 28: "In justice to those who have contributed the amount, I wish to say that it has all been collected from actors and actresses, and not any from people outside of the theatrical profession, though I should be glad if I could stir their hearts to contribute ten cents when a free pass is issued to assist this most deserving charity, which cares for the sick and destitute and buries the dead who were once the life of the stage."

Nettie Lawrence, a good ballad singer, who was to have appeared at the Bon Ton Theatre 28-29, was compelled to close 28 on account of a severe bronchial affection. George Leslie, who does an eccentric act, filled Miss Lawrence's place during the rest of the engagement.

William Broderick, basso of the Pauline Hall Opera co., writes that he will leave that co. Feb. 2.

William Black, of this city, the hustling agent of Shaft No. 2 co., has commenced to begin his attraction's appearance here, commencing 11-16.

Daniel Sully has presented Jersey City Lodge of Elks with a large picture of himself, and it hangs among the collection of stage favorites which adorns the walls of the club-room. A piano has also been purchased, and it is a pleasant place for professionals to spend part of their time while in this city. *THE MIRROR* is on file there, and pens, ink, paper and envelopes can be had at 10.

Another hall is to be erected in this city, which will contain a complete theatre, on Jersey Avenue and Third Street. It is to be stocked with scenery, but rented only to clubs and amateurs. A roof garden will be another attraction on the top of this eighty-foot building. We are now promised two roof gardens in this city for next Summer.

The Academy of Music stage hands went to Greenwood Lake 27, and enjoyed fine sleighing there. The party returned 28, the only one to meet with an accident during the trip being James Fagan, one of the old stage hands. He fell out of the sleigh, and had part of his face lacerated.

John Reilly, treasurer of the Bon Ton Theatre, died of consumption at his residence in New York 29.

All the attaches of the Bon Ton Theatre appear in uniform now. Manager George W. Lederer and W. T. Dunlevy were callers on Manager Frank Henderson at the Academy of Music 30.

Dave Muller, the new drummer of the Academy orchestra, has started in to do solo work. "The Passing Show" is a pretty xylophone solo that he is doing this week to two and three encores. WALTER C. SMITH.

BALTIMORE.

At Harris' Academy of Music Mrs. Potter and Kyrie Belle opened their engagement Jan. 28, appearing in *Charlotte Corday*. Mr. Belle gave a masterly interpretation of the character of Marat. Mrs. Potter was not seen to advantage in the title role. She was rather disappointing to those who had seen her as *Cleopatra*

and *Thérèse*. The co. is an excellent one. The Black Crook 4-9.

Della Fox made her initial appearance as a star in *The Little Trooper*, a bright opera adapted from the French, by Clay M. Greene, and completely captivated the large audience which had assembled at Ford's Grand Opera House to greet her. Jefferson D'Angelis proved a very funny comedian, and in fact every one in the cast contributed to the general good result. The co. included Paul Arthur, Villa Knox, Marie Celeste, Charles J. Campbell, Alf. Wheeler, Ed. Knight, Charles Dugan, and John Dudley. The Bostonians 4-9.

At the Holiday Street Theatre Mr. and Mrs. Oliver Byron presented the melodrama, *Ups and Downs of Life*, to a large audience. The play abounds in sensation and humor, and was well presented.

Cigarettes is the title of a bright burlesque with which the May Howard co. opened its performance at the Howard Auditorium. The variety bill was quite in keeping with the reputation of the star. Howard Athenaeum Specialty co. 4-9.

At Kernan's Monumental Theatre Whallen and Martell's *South Before the War* did a large business 4. Lilly Clay's Gaiety co. 4-9.

On Monday evening Jan. 28 during the performance of *Charlotte Corday* at Harris' Academy of Music, a fight occurred in the cafe connected with the theatre. The cry of "Fight fight" was interpreted by the large audience in the theatre to mean an alarm of fire. Great excitement immediately ensued, a rush being made for the exits, in the course of which several women fainted, and had to be removed for medical attention. Mrs. Potter, Mr. Belle and the entire co. appeared upon the stage and endeavored to reassure the audience, eventually succeeding. Too much credit cannot be given to the co., and particularly to Stage Manager Mitchell, for their admirable presence of mind.

Harry Allen, of the Academy of Music, Washington, spent Sunday as the guest of Messrs. Donnelly and Girard.

The Paint and Powder Club present the original comic opera *Joan of Arc* for the benefit of a local charity at Ford's Grand Opera House 19, 20.

The Boston Symphony Orchestra gave a grand concert at Music Hall 8. Solving, T. Adamovsk.

The Lyceum Theatre has been used during the week for rehearsals of the Paint and Powder Club.

Dr. Talmage lectures at Music Hall 31 subject, "My Journey Around the World."

Nat Ruth, the popular manager of Della Fox, is at the Stafford. He reports excellent business.

HAROLD RUTLEDGE.

ATLANTA.

Black Patti drew a tremendously topheavy house at De Giv's Grand Jan. 28.

Gladys Wallis appeared at the Grand 28, 29 and matinee to excellent houses. If the star and co. had a better vehicle than *A Girl's Way* in which they might have an opportunity to display their talents to better advantage they would even make a much greater success.

A good-sized audience attended Marie Wainwright's performance of *Daughters of Eve* at the Grand 28. Miss Wainwright was warmly received. The performance was excellent.

Nat Goodwin was seen twice at the Grand 29 in *A Gilded Fool* and in *Mizoura*. The matinee business was of splendid proportions, and the evening performance was witnessed by a brilliant audience.

Summer opera will be put on at the New Lyceum in May. Last season "Hub" Mathews' success was phenomenal from every point of view.

John W. Dunn hit the mark when he secured the chic and dainty Gladys Wallis. She and Joe Cawthorn do a particularly bright specialty together.

Herbert Mathews is wearing smiles and diamond buttons. Supplementing these he carries a handsome cane, recently given him by Frank Cox, of the Crescent City. Any fine day they are all to be seen in the vicinity of Henry Greenwall's new Lyceum Theatre.

Scott Thornton is a familiar figure about town again, and says he is soon to reappear in some of his old plays.

Ellen Beach Vaw appeared to \$120 in Macon. She is doing a land office business in the South.

Bandmaster Iones, who recently resigned his post with the Thirtieth Regiment in order to give more attention to the concert business of his band, has been selected for one of the musical conductors at the Cotton States and International Exposition. The well-known cantata, *War and Peace*, is to be one among the many of his special features.

George H. Bell, one of the students at the State University at Athens, joined the Baldwin-Rogers Comedy co. at Elberton.

The press of Atlanta is aglow with favorable comment on The District Attorney's success in the metropolis, and they predict a brilliant success for the new play that Harrison Grey Fiske is to weave around that mysterious personage, *The Flying Dutchman*, for Lewis Morrison. Mr. Morrison is to open Harry Greenwall's New Lyceum Theatre in May.

Estelle Dale, who is pleasantly remembered as one of the Ricketts-Mathews co., which played a long engagement here several seasons ago, is now with the Marie Wainwright co. and made quite a favorable impression here.

The outlook for the very near future is decidedly bright, coming to us was: Stuart Robinson, Sol Smith Russell, W. H. Crane, Robert Mantell, Rhoda, Colman Robert Ingersoll, Ellen Beach Vaw, and Rose Oughlan, A. F. Fowler.

LOUISVILLE.

The Whitney Opera co., headed by Dorothy Morton, opened at the Temple Theatre Jan. 30 in *The Fencing Master*. Richard Mansfield is underlined for three performances 1, 2. The advance sale is already very large.

Macaulay's is dark for a week dating from 28. Next attraction not yet announced.

Young Mrs. Winthrop opened a return engagement in Louisville at the Grand 28, drawing satisfactory business. This is the same co. that appeared at Macaulay's early in the season at advanced prices. Men and Women 4-9.

At the Avenue, week of 28-29, Bartley Campbell's *Galley Slave* was presented to good business. Flag of Truce 4-9.

Manchester's French Folly co. at the Buckingham is giving an all around good variety bill. In the olio Billy Van, Lillian Lesley, Morrissey and Rich. Zella Clayton and others do good work, and the Royal Japanese Troupe give a characteristic performance. The engagement concludes 3, and will be followed by Irwin Brothers' *Big Show*.

The Midwinter Circus at National Park continues to attract fair patronage.

Chiko, the diminutive Jap with the Manchester co. at the Buckingham, fell from the slack wire while doing his specialty 28. It was thought at first the little fellow was seriously injured, but he soon recovered.

John W. Norton, who was killed in the railroad accident in Vandalia, was intimately associated with Louisville theatricals. He married Emma Stockman while he was a member of Barney Macaulay's old stock co. He assisted at debut performances of Selma Fetter, Walter D. Matthews, and George Davids, now known on the stage as Elaine Ellison. But he is particularly known as the earliest successful manager of Mary Anderson, whom he supported for a number of seasons, playing principal male parts in the repertoire of her early career. It has always been understood that Miss Anderson owed much of her success to the training and advice of John W. Norton. Many friends here sincerely lament his untimely death.

J. P. Reynolds is here in advance of Mrs. Langtry, who is booked for an early appearance at Macaulay's.

CHARLES D. CLARKE.

GALVESTON.

Richard Mansfield in Napoleon packed the Grand Jan. 21. Robert Mantell 22, 23 presented *Monbars*, Marble Heart and Corsican Brothers to fairly remunerative attendance. She 25, 26; very light business. June 27 was the first Sunday performance at this house and drew poorly. Richard and Pringle's Georgia Minstrels and Ovide Musin underlined.

Only as a well-staged production was Napoleon a success. While Mr. Mansfield's impersonation commanded attention it was not received with the favor characterizing his previous interpretations. The play (?) lacks every element conducive to success and the result was a general feeling of disappointment.

Robert Mantell was no stranger here and the stand and formerly established was fairly sustained.

The nightmare of the season was She. The management claim illness has played havoc in the ranks of the co., which probably explains bad acting, but does not excuse the weakness of the adaptation of Haggard's popular novel.

Jane was satisfactorily presented and gave pleasure to its few auditors.

Jack Hirsch was in the city last week preparing for the appearance of the Marie Tavaré Opera co., which organization is due here 6-8.

Manager George H. Walker came to town yesterday.

He arrived shoeless, claiming that his footgear had been stolen from under his berth while en route here. It is generally believed, however, that he lost his shoes in kicking because Mansfield's engagement at his house was for one night only.

N. Hashim, the husband of Marie Tavaré, lingered in the city for several days last week enjoying the Gulf breezes. He left yesterday for New Orleans but will return and join the company here.

The Mansfield programme was a veritable Chinese Puzzle.

The She co. expects reinforcements in New Orleans.

C. N. RHOKE.

DETROIT.

E. H. Sothern opened his engagement at the Detroit Opera House Jan. 29 in Jerome K. Jerome's new play: *A Way to Win a Woman*, which had so successful a run at the Lyceum Theatre, New York, last Fall. Mr. Sothern has been one of our regular yearly attractions for several seasons, and generally brings us something new. A large audience assembled Monday evening, and although the temperature outside was at the zero point, there was no lack of warmth in the applause tendered Mr. Sothern and his co. for the excellent manner in which the play was presented. Mr. Sothern was repeatedly called before the curtain, and at the end of the second act responded to calls from the audience in a few characteristic remarks. On Tuesday evening Lord Chumley was given, at the Wednesday matinee Captain Lettarblair, and Wednesday evening the engagement closed with the presentation of *The Highest Bidder*. In all of the above plays Mr. Sothern has been seen here before. The most interest, therefore, was centered in his new play, as we were anxious to see how Mr. Sothern, of comedy fame, would sustain the serious role Mr. Jerome created for him in *A Way to Win a Woman*.

The American Extravaganza co. in *Aladdin*, Jr., opened 29 for a four nights' engagement. This spectacular came to us direct after a most successful run in Chicago, where it was unanimously pronounced by the critics to be the most elaborate and beautiful of all the famous productions of this co., which opinion we heartily endorse. It is a perfect bewildering of beautiful stage pictures, formed by the collaboration of appropriate scenery, gorgeous costumes, superb ballet, and graceful artists, all of which contribute their share toward making this the finest attraction of its kind, and quite beyond criticism. The principals of the co. are Anna Boyd, in the leading role of *Aladdin*, Jr.; Alene Crater, Frankie Raymond, Ada Devoes, John J. Burke, who succeeded Eddie Foy as chief comedian of the co.; Albert Froom, John E. Murphy, John E. Cain, Charles Turner, Henry Norman, and David Abraham.

The Seabrooke Opera co. follows Mr. Sothern at the Detroit Opera House, opening 31 for a half-week's engagement. At each performance the latest thing in the comic opera line—Grand Vizier—will be presented, with Thomas Q. Seabrooke in the title role. The Seabrooke Opera co. is ever welcome in Detroit, and a brilliant engagement is anticipated.

The Still Alarm is the attraction at the Empire Theatre 27-2. It is one of the best plays seen at this theatre this season. It is well staged, and in the hands of actors who do their work in a conscientious and praiseworthy manner. Edwin F. Mayo takes the part of the hero, Jack Manly, and Frances Graham Mayo takes the part of Eleanor Fordham in a winning way. The next attraction announced for this house is Fabio Romani and Living Pictures.

The Cross Roads of Life is the current offering at Whitney's Grand. It is a play of the life-saving service, and a very good one of its kind. Moreover it is in the hands of a capable co. It is doing big business all the week, and will be followed by *A Railroad Ticket*.

KIMBALL.

MINNEAPOLIS.

At the Grand Opera House Wang Jan. 29 to the capacity of the house, and made a decided hit. The co. is an excellent one throughout. Albert Hart carried off the honors in the title role. Virginia Earl was cordially received as Mataya. Charles Burrows appeared to advantage as Colonel Fracasse. Florence Drake made a charming Marie and Marion Singer a dashing widow. Costumes and stage settings exceptionally fine. Off the Earth 4-9.

At the Bijou Opera House Lillian Lewis' elaborate production of *Cleopatra* was given matinee and evening of 27 to good sized audiences. Nettie Burne, late a member of the People's stock, assumed the role of Iras in short notice and acquitted herself creditably. The living pictures were artistic and beautiful. James J. Corbett 3-9.

The annual benefit of the local lodge of Elks will be given at the Lyceum Theatre 8. An excellent programme is being prepared. Volunteers from the Fantasma, James J. Corbett, Thomas W. Keene and Eddie Foy cos. will participate.

In a recent letter I stated that Charles A. Parker would act as Mr. Litt's representative in New York. This was an inadvertence. Mr. Parker is engaged as press agent and Mr. Spencer will continue to serve as Mr. Litt's Northwestern representative at New York, a position he is eminently qualified to fill.

Fred A. Pride for several years local manager for Kohl and Middleton, has gone to California for the Winter. The health of Mrs. Pride makes the change necessary.

An amateur production of *Macbeth* will be given at the Metropolitan Theatre Feb. 13 under the auspices of the Ciprico school of oratory of this city. Sanford Dodge will assume the title role, and Josephine Bonaparte Rice will be seen as Lady Macbeth.

F. C. CAMPBELL.

KANSAS CITY.

Carrie Turner, supported by a splendid co., drew large houses at the Coates 28-29, opening with *Crust of Society*, in which she made a splendid impression. Her acting was fascinating and pleasing. The co. included E. L. Dye, Eugene Ormande, Joseph E. Whiting, Nellie Vale, Nelson and Eleanor Carey, and they gave very finished performances. Under *Compulsion*, by Sutton Vane, will be presented for the first time in America 31-2.

The Span of Life, an exciting melodrama, was well put on at the Grand with elaborate scenery and a good co. 27-2 and drew excellent houses. The climaxes were well wrought up and exciting. E. B. Tilton was the main hero, Dumont Breach the villainous villain, and May Rudin and William Calder were also excellent. Corinne in Hendrick Hudson 3-4.

Manager Judah has a novelty in the way of an underlined advertisement. It is an illuminated electric sign which is hung before the proscenium between acts and announces the next attraction.

The Auditorium was filled with all sorts of people 28-2, who heartily enjoyed the exhibition of Hagenbeck's animals. The stage is immense, as it was large enough for the big attraction. Business good.

John L. Sullivan in *A True American* drew well at the Ninth Street Opera House 29-2. A Green Goods Man follows.

Vernon Jarbeau comes to the Gillis 3-4.

Professor Theodore Mahler and his dancing pupils gave a beautiful entertainment at the Auditorium 21 entitled *Fashioning Thursday* in Venice, and it was enjoyed by a good-sized audience.

Sam T. Jack's Extravaganza co. in *The Bull Fighter* drew fairly at the Gillis 27-2. The women were shapely and the costumes attractive.

FRANK B. WILCOX.

OMAHA.

At the Boyd Theatre Alexander Salvini in *Don Caesar*, *The Sudent of Salamanca*, and *The Three Guardsmen* had a very successful engagement Jan. 21-23. Mr. Salvini is rather heavy to be a success in the comedy part of the young student, but he met with an enthusiastic welcome in the other two plays. Mrs. Salvini (Maud Dickson) was too ill to do herself justice while in this city, and the co. was obliged to leave Omaha without her. She rejoined the co. at St. Joseph. Joseph Murphy 24-26; good business. One-half of the proceeds of the matinee performance was devoted to the drought sufferers. Cleveland's Minstrels 6; Temperance Town 7-9; Wang 10-12.

A Green Goods Man amused the many patrons of the Empire 27-30. Lewis Morrison's *Faust* 3-4.

Final arrangements have been made for the erection and management of the new theatre at Fifteenth and Harney Streets, that has been the talk of the town since the burning of the Fifteenth Street Opera House Dec. 4. It is to be built by a co. composed of local capitalists. It is to be modern, fireproof and first-class in every description. The seating capacity will be about 2,500, and it will be known as The Creighton Theatre, taking its title from one of the largest capitalists interested. The location is in the heart of the city, being in the block next East of the Boyd Theatre. The management will be in the hands of W. J. Burgess, at present, resident manager of the Crawford circuit, and William A.

ANTICKOFF PALACE,
ST. PETERSBURG, DEC. 6, 1894.

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Paxton, Jr., one of our prominent young business men and capitalists. The success of the venture is already assured, as Mr. Burgess is acknowledged to be the most courteous and popular theatrical manager we have ever had in Omaha. Work will be commenced as soon as the weather permits, and the house is to be opened Aug. 29. Mr. Burgess leaves shortly for the East to look at attractions for the new house. J. R. RINGWALT.

BUFFALO.

Last week has been the most severe of the Winter thus far; notwithstanding the low temperature the theatrical business has been above par, and the attractions among the best of the season. The Bostonians returned for a four-nights' engagement Jan. 28-31, after an absence of three years. Prince Ananias was presented the first half of the week, followed by Robin Hood. Jessie Bartlett Davis, MacDonald Barnabee and Frothingham are the only survivors of The Boston Ideal, but the new blood is of excellent quality and chosen with the discrimination which has distinguished this famous co. in the past. *Aladdin*, Jr. 1, 2; *The Vale of Avoca* 4-9.

Willard Spenser's Opera co. in the Princess Bonnie proved a formidable competitor at the Academy of Music despite the counter attraction at the Star. Mr. Spenser has written a bright, tuneful opera, which is rendered by a capable co. headed by Eleanor Mayo and Frank Daniels. Miss Mayo is a daughter of Frank Mayo, of Davy Crockett fame, and although she has been upon the stage for less than a year she has been most successful and has a brilliant future. Palmer Cox's *Brownies* 3-9.

Sam Jack's Creole co. drew well at the New Court Street, supplemented by the Aerial Ballet 27. Albini's London Entertainment 3-9. Manager Robinson has also engaged Amelia Glover for the week.

William Haworth's melodrama, *On the Mississippi*, with a cascade of scenery and stage apparatus, proved a money-maker and delighted throngs that attended at the family theatre. Florence Bindley in *Captain's Mate* 3-4.

The Buffalo Symphony Orchestra 31 at Music Hall, was an extraordinary success on account of the soloist, Miss Adele Aus der Ohe. The matinee rehearsals have been crowded the entire season.

Shea's Music Hall presented Paula and Deka, as special features. Lew Hawkins remains, also Fred McClellan and Daisy Mawers' pickaninnies.

Manager Shea has been in New York during the past week with his architect, overlooking Koster and Bul's and New York amusement houses for the purpose of selecting plans for his new concert hall which is to be built for Mr. Shea by a local syndicate.

Considerable discussion has arisen as to the Sunday closing of Shea's and the New Court Street. The matter is now being looked into by the District Attorney, complaint having been made that Section 27 of the Penal Code was being violated.

BRIET HART.

CHARLESTON.

Jupiter Pluvius played sad havoc with theatrical receipts last week.

Marie Wainwright with Nathaniel Hartwig, a South Carolinian, for leading man, gave three performances at the Academy of Music Jan. 25, 26, 28. A fair business considering unfavorable weather. As Hester Gracbrook in *An Unequal Match*, Miss Wainwright was seen in her most charming role.

The annual visitation of Robert Downing and Eugene Blair 28 was signalized by such a fall of rain that the matinee performance had to be abandoned. At night *The Gladiator* was given before a fair-sized audience.

The following are succeeding attractions: Vaw Concert 30; Nat Goodwin 31; W. H. Crane 2; Colonel Ingersoll 3; Stuart Robinson 4; Rose Ogilhan 12; Robert Mantell 15, 16; Al. G. Field 20; Rhea 22.

Managers W. H. Gray, representing Crane, and J. Bancker Phelps, ahead of Goodwin, were in the city last week.

Marie Wainwright is accompanied on tour by her two daughters, but neither of them appears with her on the stage.

Milwaukee but will return to New York shortly. He promises the patrons of the Davidson some "star" attractions for the rest of the season, one of the most notable of which is Fanny Davenport in Giamonda.

E. T. McDONALD.

SAN FRANCISCO.

SAN FRANCISCO, Jan. 29, 1895.

Herrmann has been playing to the seating capacity of the California Theatre all week and opened his new bill to a crowded house last night. One more week of Herrmann, then comes Nellie McHenry.

Grattan Donnelly's new play, The American Girl, received its first production in the city at the Alcazar before a large and enthusiastic house. The plot is not particularly new, but is dressed with an abundance of strong and effective situations. The construction shows dramatic intelligence, and the lines are full of patriotic sentiment. The reappearance of Ethel Brandon (Mrs. L. R. Stockwell), after her long retirement was marked by a most enthusiastic welcome and her rendition of the title role was clever. George Osborne, another old-time favorite, sustained the comedy element in an admirable manner. Walter Hodges looked an ideal hero and the members of the cast did fairly well.

The Old, Old Story received its first presentation at Stockwell's last night before a fairly good house. The play is an old, old story, but was given a very acceptable production. Edward Hayes particularly distinguished himself in the character of Philip Harleigh. May Noble gave a very natural portrayal of Louise Schuyler. H. Daniel Kelly and Charles Edmonds made their first appearance.

Maude Granger opened at Morosco's to a well-filled audience. The Creole, or, Article 47 was the bill. She is powerfully dramatic in the heavy emotional scenes. The co. did justice to their respective parts. Miss Granger's engagement is limited to three weeks.

The Tivoli and Orpheum received their share of patronage.

Edgar Selden, whose engagement at Morosco's closed last Sunday night, proposes to make a professional visit to the Australian colonies.

Fanny Bowman, who has been visiting her folk in "Frisco" is going to rejoin Warde and James on their arrival here.

Runnymede, the new play by William Greer Harrison, will receive its premiere on Monday, Feb. 18, at the Baldwin.

The Gaiety Girl is to follow Warde and James at the Baldwin.

Manager Arthur Warde and wife arrived this morning in advance of the Warde-James company.

Lydia Veamos-Titus has just closed one of the longest and greatest hits on the vaudeville stage in this city.

H. S. TAYLOR, JR.

NEW ORLEANS.

Robert Mantell in The Corsican Brothers, Monars, Romeo and Juliet, Maribee Heart, and Parthians did a good business at the Grand Opera House Jan. 27-28. Shore Acres 3-9; Taviary Grand English Opera co., 10-16.

Marie Jansen has done very well at the Academy of Music in Delmonico's at Six and Miss Dynamite. Lottie Collins 3-9; W. H. Crane 10-16.

A. V. Pearson's co. in She at the St. Charles Theatre did a fair business. Lilliputians in Humpty Dumpty 17-20.

The French Opera troupe, with a fair ballet added, continues giving very satisfactory performances at the French Opera House.

There is some talk already of selecting a manager for the opera season 1895-96, so that he might go on to Europe at once and make the best possible selections of artists, now that the market is full.

The Hagenbeck Arena co., with its trained animals as exhibited at the World's Fair, in Chicago, will exhibit here for a week commencing 17.

Ex-Gov. Bob Taylor, of Tennessee, lectured here on 28 on "Visions and Dreams."

The Mark Kaiser Quartette, composed of several of the best musicians in New Orleans, contemplate giving a series of concerts next month.

Wombwell's collection of trained and performing animals are still here and doing well.

Robert E. Stevens, who is here as business manager for Robert Mantell, is one of the palmy days managers, and was resident here two seasons managing Bidwell's famous stock company.

Lem Mayer, who is acting manager for Marie Jansen, is a New Orleans boy. He was engaged in mercantile pursuits here before going into the theatrical business and has many friends here.

LAMAR C. QUINTERO.

ST. PAUL.

At Litt's Grand Opera House James J. Corbett and a clever co. presented Gentleman Jack 27-2, opening to full houses. Mr. Corbett was called before the curtain. Hanlon Brothers' Fantasma co. 3-9.

At the Metropolitan Opera House A Temperance Town was presented Jan. 27-2, opening to good houses. Thomas W. Keene 4-9.

Wang co. gave an attractive performance and drew a large week's business at the Metropolitan.

Manager L. N. Scott is ever alert in providing first-class attractions to entertain his patrons in St. Paul, Minneapolis and Duluth.

Gustave Frohman was in St. Paul for a few days last week. He intends soon presenting his new play The Wandering Jew before a St. Paul audience.

Anna Robinson with Hoyt's A Temperance Town co. became a favorite with St. Paul theatregoers during her engagement with Jacob Litt's stock co. of players, and is enjoying a visit amongst her numerous friends in this city.

Alice Warner with A Temperance Town co. is an attractive actress, and cleverly performs the roles she assumes.

Samuel Fletcher, business manager of Hanlon Brothers' Fantasma co., is in town. He has during his numerous visits with companies to St. Paul made many friends, and is a hustler for his attractions.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

At the Park Theatre Lost in New York played its annual engagement, opening to good business Jan. 28. My Aunt Bridget 31-2; J. H. Wallick 4-6; Across the Potomac 7-9.

The Empire Specialty co., organized by Manager Fennessy, of the Empire Theatre, opened to good business at the Empire Theatre 28. Bernard Dwyer, McGrath and Booth, Lottie West Symond were well received. John L. Sullivan 4-9.

At the Grand Opera House Jane opened to rather light business 28, with an improvement following night. A curtain-raiser entitled A Lost Sheep preceded Jane. Friends 1, 2; A Gaiety Girl 4, 5; Primrose and West 6, 7; The Passing Show 8, 9.

In the Tenderloin, with Frederick Bryton in the leading role, opened to a topheavy house 28, and received its applause from the gallery. Black Crook 31-2; Hallen and Hart 4-6.

Managers Dickson and Talbot left for New York on Saturday last to sail for the Bermudas for a two weeks' pleasure trip.

Manager Fennessy has set aside Friday night of each week for the appearance of ambitious amateurs.

Mr. Layman, formerly in charge of Dickson and Talbot's interests at Columbus, O., is in charge of affairs during the absence of the managers. G. A. RICKER.

THE AMATEURS.

Charles Garvin Gilmaine's dramatic studio was thrown open at 100 K Street, Washington, on Jan. 25, when many amateur actors and musicians appeared before an invited audience. Mr. Gilmaine himself took part in the entertainment.

The Chicago Minstrel Club recently gave a successful entertainment for the benefit of St. Alban's Episcopal Church, at Auditorium Hall, Norwood Park, Ill. F. K. Stephenson, E. Odgers, F. E. Hill, J. McElhorne, W. Owens, J. Ellsworth Gross, and others took part.

The Gilbert Dramatic Association gave an informal reception and musicale at The Mansion, Bedford Avenue, Brooklyn, on Monday evening, Jan. 21. There was a large attendance, and a very enjoyable time was had.

The Amaranth Dramatic Society of Brooklyn presented a double bill at the Academy of Music on Jan. 16. The first play was a new dramatic sketch in one act entitled Behind the Curtain, by F. M. Avery, a new York lawyer, who is a member of the Amaranth. The cast included Ada Woodruff, Alfred Young, Albert McInroy, Gregory Patti. The play deals with theatrical life, and was fairly interesting. The players acquitted themselves creditably. The second play was The Serious Family including Hugo Winter, Albert Mealey, Gregory Patti, Ernest O. Jacobsen, H. M. Stroops, Bertha M. Parce, Grace Green, Edith M. Stockwell, Ada Woodruff, W. M. De Wolfe.

CORRESPONDENCE.

ALABAMA.

TALLADEGA.—CHAMBERS OPERA HOUSE (George W. Chambers, manager): House dark Jan. 20-2.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Muller, managers): Al. G. Field's Minstrels Jan. 29; splendid performance; S. R. O.

MOBILE.—OPERA HOUSE: Marie Jansen in Miss Dynamite; Sol Smith Russell 28 in Peaceful Valley; Graup Opera co. in repertoire 29-2 large and delighted audiences greeted each attraction.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Black Patti Jan. 22; top-heavy house. Friends 25; highly pleased audience. Gladys Wallis 26; good business. ITEM: Gladys Wallis was elected an honorary member of the Birmingham Rifles, and was presented with the colors and medal of the company by Mr. Morrow. She responded in a neat and clever little speech. Al. G. Field's Minstrels 30; Stuart Robinson 31.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The Baldwin-Melville co. closed the week to fair business Jan. 28. Mabel Paige presented The Other Girl to a large audience 28. Labelle Marguerite to good business matinee and evening 29. Daphne to a fair audience 30. Carrie Lamont 4.

MONTGOMERY THEATRE (S. E. Hirsch and Brother, managers): A large audience greeted Marie Jansen in Delmonico's at Six 24. Sol Smith Russell in A Poor Relation to S. R. O. 29. Al. G. Field's Minstrels underlined.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Ezra Kendall entertained a large audience Jan. 23.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Preston and White Comedy co. to very light business Jan. 21, 22. The Nashville Students (colored) 23; small house.

NEWPORT.—OPERA HOUSE (Bernstein and Biel, managers): Barlow's Metropolitan co. Jan. 28.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Sam T. Jack's Extravaganza Jan. 21; fair house. Ex-Governor Bob Taylor's lecture, "Visions and Dreams," 22; light house. Brilliant lecture, Robert Hilliard 24, canceled. Rhéa 29; Peck's Bad Boy 1; Nashville Students 4; Country Cousin 14; Roland Reed 15; Lost in New York 27; Shore Acres 28.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees; G. B. Nichols, manager): Sam T. Jack's Extravaganza co. Jan. 22; good business. Richard Mansfield was booked for Dr. Jekyll and Mr. Hyde 28; the entire house was sold within one hour after the opening of the box-office, notwithstanding greatly increased prices. Mr. Mansfield and co. arrived on time, but at the last moment his physician refused to allow him to go on the stage, as he was very ill. The money for admission was refunded on the next day. Rhéa in Sardou's play, Parisians, 29; large advance sale.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (C. E. Cook, manager): Lottie Collins' Troubadours Jan. 21-23, with matinee, to full houses despite stormy weather. Fritz Scheel's orchestra 1; Wanda and James underlined.

PEORIA.—THEATRE (W. E. Wilkins, manager): The Moonshiners, Lucile La Verde in the leading role, to good business 21-25. ORIENTAL THEATRE (Sam K. Mitt, manager): W. A. Mahara's Colored Minstrels drew well 21-26.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): Blind Tom 1 to a small audience.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Haverly's Minstrels played a return engagement to a poor house Jan. 21; good performance. A Turkish Bath, billed for 18, did not arrive owing to railroad washouts.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Taviary English Opera co. in an extensive repertoire to crowded houses week ending Jan. 26. Lottie Collins' Troubadours 27-30. BERNARD'S THEATRE (Fred. A. Cooper, manager): Jethro Wells in East Lynne did a good business week of 20-26. Led Astray 28. ORPHEUM (Gustave Walter, manager): Vaudeville continues to draw heavily. Lydia Veamos-Titus 27-2.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Empire City Stars gave a good vaudeville performance Jan. 21. The Gotham City Quartette, John W. Ransome, Joe Kelly and Alice Kelly of this city were enthusiastically greeted. John Kernell and his co. of fun-makers 25, 26 succeeded in making every one merry in their drooleries. Phil and Kelly Peters did a specialty worthy of comic opera, while Kernell himself was comical at every turn. The Tornado 29 produced some novel realism and scenery which received much applause. Fanny Rice 30; Rush City 31; The Stowaway 1; Blue Jeans 2. ITEM: Charles B. Ward joined the Kernell co. here. Manager Cooley of this city is a hustler, and has an extensive acquaintance in the newspaper fraternity.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): The Prodigal Daughter, with its wealth of realistic effects, met with a very good reception on its second presentation Jan. 26. Co. the same as on their former visit. Blue Jeans did a good business 28. Stoddard Lecture 29; Fanny Rice 31. GRAND OPERA HOUSE (G. B. Bunell, manager): Sutton Vane's successful play, The Cotton King, brought out the S. R. O. sign every evening during their engagement 24-26 and gave two matinees to large houses. Play and co. made a hit. The Wilbur Opera co. in repertoire of comic operas opened last night for a week 28-2 to a good-sized house.

WATERBURY.—JACOBS OPERA HOUSE: The Prodigal Daughter Jan. 24, 25. The production deservedly filled every seat in the theatre at each performance with a delighted audience. The Waite Comedy co. commenced a two weeks' engagement 27. The co. includes some clever people and large and well-pleased audiences are in attendance. PARLOR OPERA HOUSE (H. C. Rich, manager): A good vaudeville entertainment is being given daily to good business. ITEM: Manager Jean Jacques makes the announcement that he will extensively remodel and handsomely redecorate his theatre the coming Summer. He starts to-day for a month's pleasure trip to the Bahamas and Cuba.

BRIDGEPORT.—THE AUDITORIUM (Belknap and Rowland, managers): The Bohemian Girl, by the Wilbur Opera co. Jan. 21; satisfactory performance. Indiana, first time in this city, 25; scarcely in comparison with the rest of the repertoire. Dorothy 26 was splendidly sung; all these to the capacity of the house, and with living pictures provoking unstinted applause. The Stowaway 28 to fair business; capable co. Harry Lane's The Man from the West did not appear 29-31. Field and Hanson's Drawing Cards 1, 2; Little Trixie 14; The Tornado 7-9. PARK CITY THEATRE (Parsons and Jennings, managers): J. L. Stoddard's lecture on Norway drew as usual 28. The Musical Art Club (a local organization) gave a most attractive concert and to a big house of the *œuvre de l'été* from this and adjoining towns 28. Kellar, return date, to fair business 30. Fanny Rice 1; Trip to Chinatown 2; Stoddard's closing lecture on The Passion Play 4; Somnelli and Girard 7; Prince Pro Tem 8; In Old Kentucky 9.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Morris' Empire City Stars 29; fair house. Return date 7.

PUTNAM.—ATKINSON'S OPERA HOUSE (George E. Shaw, manager): Peck's Bad Boy to a delighted house Jan. 24. Rice's Minstrels 31.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Minnie Lester Jan. 21-26; good business. About three hundred people were turned away on 26.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Stowaway Jan. 29; good-sized house in Old Kentucky 4; The Gondoliers (local talent) 7-9. BROAD OPERA HOUSE (A. H. Harris, manager): Dark.

NEW LONDON.—LYCERN THEATRE (Ira W. Jackson, manager): The Tornado Jan. 28; topheavy house. The piece depends largely on its scenic opportunities, which were very fine.

BRISTOL.—THE EMPIRE CITY STARS played a return engagement 23 to fair business. Lowrey's Opera co. was booked here for 28, but failed to appear.

STANFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): Dark Jan. 28-2.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Robert Morris' Empire City Stars, return date, Jan. 29 to a fair audience. ITEM: This co. dedicated the new opera house in New Hartford 26.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): The Power of Gold Jan. 26 and The Tornado 30 to good houses. The Empire City Stars, vaudeville, 2; Joseph Haworth in Rosedale 7.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Walter Sanford's Power of Gold co. gave a satisfactory performance Jan. 25 to a small audience. In Old Kentucky 7; Trip to Chinatown 11; Amazons 16.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Blind Tom gave a concert afternoon and evening Jan. 19; fair business. COLONIAL: Dark 28-2.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark Jan. 28-27.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark Jan. 28-2.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. I. Ryan, manager): Home talent in The Mountain Pink delighted a fair-sized audience Jan. 24.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Special Delivery Jan. 24; fair business. The Side Show 25; good house. A Texas Stew 29; good house. The Raimakers 29; large audience. Baggage Check 29, 30; fair houses. That her and Johnson's Minstrels 31.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (Geo. V. Burbridge, manager): Marie Jansen in Delmonico's at Six Jan. 22 to good business. Robert Downing, supported by Eugenia Blair and co. in David Garrick and The Gladiator, 23, including matinee, to packed houses. Costumes and scenery excellent. A Bunch of Keys drew a large audience 25. Sol Smith Russell in A Poor Relation 26. Sol Smith Russell in A Poor Relation 26.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Maude Atkinson, assisted by local talent, presented Woman Against Woman for the benefit of the Public Library to a crowded house Jan. 21.

TAMPA.—CASINO (W. D. Lewis, manager): Thomas J. Keogh's Pretzelco Jan. 23-25; Gorton's Minstrels 26-28; both to fair business.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Grant's Opera co. Jan. 21-26; good houses, presenting Baccaccio 21, Tar and Cartar 22, Amorita 23, Martha 24, Fra Diavolo 25, Gondoliers 26, and Bohemian Girl and a repetition of Tar and Cartar as amusements for 23 and 25 respectively. Al. G. Field's Minstrels 1, 2.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Marie Wainwright in Daughters of Eve Jan. 21; packed house; co. excellent. Robert Downing 25; matinee and night, to good business. Bunch of Keys 28; stormy night; house small, co. very good. Sol Smith Russell & Stuart Robinson 5; Colonel Robert G. Ingersoll 7; Rose Coghlan 11; Al. G. Field's Minstrels 15; Rhéa 16.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Robert Downing in The Gladiator Jan. 22; large and delighted audience. Ellen Beach Yaw gave a concert, assisted by Georgietta Lay, pianist, and Maximilian Dick, violinist, 24, to a large and select audience. Gorton's Minstrels 31.

ROME.—NEVIN'S OPERA HOUSE (James R. Nevin, manager): Culhane's Minstrels to fair business Jan. 25, 26. Southern Minstrels 28; Marie Wainwright in Daughters of Eve 30.

BRUNSWICK.—L'AROSE OPERA HOUSE (Frank A. Dunn, manager): Robert Downing and Eugenia Blair in The Gladiator to fair business Jan. 25. The Gladiator having been seen here before once or twice by the same co. and the tremendously large business achieved only two nights previously by Marie Wainwright militated against this attraction. ITEM: A new brick and stone opera house is again on the tapis.

ALBANY.—GRAND OPERA HOUSE (A. Harris, manager): Every seat was occupied by a select and delighted audience at advanced prices to hear Ellen Beach Yaw Jan. 23. Al. G. Field's Minstrels 3. ITEM: Mr. Harris is about to retire from the management of the Opera House, and to his credit it must be said that he succeeded in getting a paying audience for every attraction which appeared this season with but one exception, and that was the fault of the co.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Robert Downing in The Gladiator to good business Jan. 25. Bunch of Keys 26; fair house.

ATHENS.—NEW OPERA HOUSE (Joseph Bottum, manager): The Baldwin-Rogers co. closed a four nights' engagement Jan. 27 to fair business. Gladys Wallis delighted a well-filled house 29.

NEWNAN.—OPERA HOUSE: Dark Jan. 28-2.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barthol and Co., managers): Carrie Turner in The Trust of Society Jan. 21; very good business. The Tornado 28; Barlow Brothers' Minstrels 28; good house. ITEM: James P. Forrest, in advance of the Gormans, in The Gilboleys Abroad, was a visitor in the city 28. He is well known in Peoria, and reports business good. G. E. and W. M. Minan, of the Chicago Seem Co., are at work remodeling the scenery of the Grand, including a new drop and an extra advertising curtain. I. M. Monk, official programmer at the Grand, has made arrangements to have special trains run from the neighboring towns to attend the two performances of The Country Circus which appears 1, 2. The advance sale is the largest in the history of the house.

ELGIN.—DUBOIS OPERA HOUSE (Fred. W. Jencks, manager): The Adler concert, for the benefit of Sherman Hospital, Jan. 22, by local and Chicago talent, was a pronounced success in an artistic and pecuniary sense. The net receipts for the hospital were \$315. Ship of State 25; small house, owing to the most severe storm known here in years. The play and scenery were first-class, and Manager Jencks has booked it for a return date in April. Day a German operetta, by local talent, for the benefit of the Episcopal Church, 28 was also a great success. ITEM: At the Adler concert Miss Lois Adler made her debut as a pianist. Her rendition of the several selections was artistic and won enthusiastic applause.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthur, manager): House dark Jan. 28-2.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Lillian Brannard Dramatic co. in repertoire week of Jan. 21-26; good business.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): The Derby Winner Jan. 26; small house; performance good. Frohman's Jane 30; Fox Brothers' Pantomime 2.

CARBONDALE.—OPERA HOUSE (R. Lynn Minton, lessee): Walker Whiteside in Merchant of Venice Jan. 26; good house; performance excellent.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Milton Nobles in From Sire to Son Jan. 26; attendance small, in consequence of severe cold weather. The Fencing Master 4; A Railroad Ticket 11; Clay Clement in The New Dominion 29; The Gormans 23. The advance sale for The Fencing Master 1 is phenomenal.

ANNA.—MILLER'S OPERA HOUSE (R. Lynn Minton, manager): Noss Jollity co. in The Kodak Jan. 19; very pleasing performance; good business. Ezra Kendall in A Pair of Kids 30; advance sale good.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Von Vonson Jan. 25; poor house, owing to a blizzard. Pawn Ticket 210, 31.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Gustave Frohman's Jane Jan. 31; New York Philharmonic Club 4. ITEM: As a rule better co. are being booked here than heretofore, and the public are appreciating it.

MATTOON.—DOLE OPERA HOUSE (Charles Rogue, manager): Cleveland's Minstrels Jan. 21; deservedly big business. The Crawford Brothers captured the house. ITEM: Arthur Baldwin, of the musical team Coburn and Baldwin, of Cleveland's Minstrels, was taken suddenly ill during the performance and had to retire.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): The Derby Winner Jan. 25 to good business, although the worst storm of the season lasted all day and night.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Old Glory Jan. 18; very good house. Spider

Babies

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and Feb 23; good house; performance not as good as usual. Milton Nobles in For Revenue Only 28; fair house; audience well pleased. Powell, the magician, 26 proved to be very entertaining. The Gormans in Gilboleys Abroad 30; Roland Reed 1; 4 Bells 2.

OLNEY.—OPERA HOUSE (Shultz and Wolfe, managers): Fontana's Merry Madmen Jan. 21-26; good business. Goodwill Dickerman co. 1.

FARMER CITY.—COLUMBIAN OPERA HOUSE (Young and Shindler, managers): Barlow Brothers' Minstrels Jan. 25 (very stormy night) fair business; good performance. Harry Choate's East Lynne 2.

PANA.—HAYWARD'S OPERA HOUSE (Lou Foley, manager): McGowan and Busby's Ten Nights in a Bar-Room Jan. 19; fair business.

MOBILE.—AUDITORIUM OPERA HOUSE (Woodward and Campbell, managers): Milton Nobles in From Sire to Son Jan. 22; fair business. Von Vonson 24; good-sized audience. Mr. Heege was called before the curtain three times during the performance.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moock, manager): The Ship of State was presented before a rather small audience Jan. 23. Satisfactory performance. The Last Days of Pompeii 31.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Lost in New York Jan. 22; fair house. Jane 25; light house, owing to a severe snow storm. Those who were present felt well repaid for braving the weather, and should the co. return they would, without a doubt, be greeted by a crowded house. College Minstrels (local) 29. The Gilboleys Abroad 1; 4 Bells 4; Alabama 8; Carleton Club (of Chicago) 22.

JOLIET.—OPERA HOUSE (William H. Hushizer, manager): Charles Dickson Jan. 23 in incog. to fair business. Von Vonson 26; good house. Barlow Brothers' Minstrels 28; small house. Roland Reed 30 canceled. Jane 1; Murphy and Canfield in Alimony 4.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Ship of State Jan. 24; small house. Young Mrs. Winthrop was presented to a good house matinee and evening 26. Roland Reed was greeted by a large house in his new play, The Politician, 28. Isadore Rush as the twentieth century girl shared in the honors. The Two Sisters canceled.

EAST ST. LOUIS.—McCASLAND OPERA HOUSE (J. W. Reed, manager): Jane Jan. 24; fair audience. Paul Kaurer 27; large and well-pleased audience. Davis U. C. 1.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): Charles Dickson in incog. Jan. 24; light house, owing to numerous counter attractions. Murray and Mack in Finnigan's Ball played a good-sized audience 23. Barlow Brothers' Minstrels 26; topheavy house. Charity Ball 28; light house. 8 Bells 4; The Fencing Master 7; Black Crook 8; Span of Life 11; A Railroad Ticket 12; The Passing Show 15; In Transit 16; James P. Forrest, in advance of the Gormans, called 26 and secured a booking for 2.—The record of the new Grand was broken by the recent performance of the Home Minstrels, the S. R. O. sign being hung up before the doors opened.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Alexander Salvini in Ruy Blas Jan. 25; crowded house. Walker Whiteside in Hamlet 1. ITEM: During the sword combat between Ruy Blas and Don Salluste, Salvini had his hand severely cut.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): W. S. Cleveland's Minstrels did a topheavy business Jan. 23. Walker Whiteside presented The Merchant of Venice, return date, to S. R. O. 29. Weston's Comedians in repertoire 4-9.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Barlow Brothers' Minstrels Jan. 22; Milton Nobles 24; Jane 26; fair houses. Country Circus 31. Two Sisters 2; Charles's Aunt 7; Span of Life 8; Holden Comedy co. 11-16; Gorman Brothers 18; Men and Women 19; Passing Show 22; Clay Clement in The New Dominion 23.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Uncle Josh Spr

IN OTHER CITIES.

PROVIDENCE.

Father comedy reigned here week of Jan. 2-2. William Hoy appeared at the Providence Opera House 28-30 in his musical comedy entitled *The Flamingo* and drew a fair house. The piece was very amusing and the "Old Hoy" sustained his reputation as an entertainer. He wore some very striking costumes, and every move and action brought forth expressions of approval. John C. Rice shared honors with the star, and was as popular as ever. The co. was good and entertaining specialties were given by the Sisters Merriens, Charlie Simpson, Willie Harvey, and Charles Bennett. A kellar appeared for the rest of the week, and introduced many novelties and marvelous tricks of magic. He was assisted by Mrs. Keller, and their entertainment was enjoyed by all. *Superior 4-4; Nat C. Goodwin in repertoire 7-9.*

Ward and Vokes began a week's engagement at Keith's Opera House and presented *A Run on the Bank* to large and delighted audiences. These two comedians were as first class as ever, and the audience were kept in an uproar. The most amusing scene was that showing the bank of Peter and Harold, which was replete with pleasing incidents. Harry Blaney as Bow Legs did some clever work, and each member of the co. did what was expected of them and appeared to good advantage. There was not a dull moment from beginning to end, and many laughs who never laughed before. In *Old Kentucky 4-9.*

Peck's Bad Boy was the attraction at Lothrop's Opera House 28-2, and drew fairly well. The presenting co. was strong, and specialties were introduced by Josie Mitchell Vickers, Maudie Scott, Annie Jaynes, Mabel Bonner, Edward Ryan, and Archie Deacon, all being well received. The stage settings were good. Ticket-off-leave Jan 4-9.

The City Sports were at the Westminster Theatre week of 28-2, and gave an excellent burlesque and vaudeville entertainment. This organization is always given a cordial reception here, and the bill presented this time was stronger than ever. The entertainment opened with Flynn and Sheridan's comedy, entitled *Love vs. Mischief*, which introduced the entire co. in pleasing specialties, and closed with the comedy burlesque, *A Hot Night; or, The Elopement*. The four Nelson Sisters, acrobats, performed many wonderful feats and gave a splendid exhibition. Attendance large. *Florida and Hanson's Drawing Cards 4-9.*

John J. Gaffney, who played the part of Dick Stubbs in *Golden Old Jed* Prossy co., has been ill and closed with the co. He is recuperating in this city. Sally Cohen Rice was here 28-30.

Walter S. Manchester, one of the stage hands at Keith's Opera House, fell from the bridge to the stage, a distance of about thirty-five feet during the matinee performance of *A Run on the Bank*, and sustained painful injuries. Three ribs were broken and his body badly bruised. He was conveyed to the Rhode Island Hospital and is now very comfortable.

Howing the Wind, Fanny Davenport, the Kendalls, and Friends will be seen at the Providence in March. Mabel Bonnie, of the Peck's Bad Boy co., which was seen at Lothrop's Opera House week of 28, received many expressions of approval for her artistic dancing. Her Highland fling was the best seen in this city for a long time.

Stage Manager Charles A. Dunlap, of Keith's Opera House, has secured several strong cards for the annual benefit of Providence Lodge No. 10 Theatrical Mechanics, which occurs Feb. 10. A feature of the entertainment will be an exhibition of Mr. Dunlap's illuminated electrical fountain.

Among those in town the past week were, E. L. Gardner, head of *Superior*, James G. Flynn, of *Field's and Hanson's Drawing Cards*, Sanford B. Rickey, advance agent of *Max Smith Ribbins, Little Trinty co.*, and J. Ranker Phelps, representing N. C. Goodwin.

The Devil's Auction is underlined for production at Keith's for week of 11.

The Fourteenth annual benefit of Providence Lodge of Elks occurred at B. F. Keith's Opera House afternoon of 28, and attracted a large audience. An excellent programme was furnished.

The Arion Club rendered Max Bruch's dramatic oratorio, "Arminius," to a large audience in Infantry Hall 28. The soloists were Mrs. Carl Alva, mezzo soprano; A. Holbert Smock, tenor; and Lewis Williams, baritone. Comedian William Hoy was taken ill here 30 with an attack of pleuro-pneumonia, and unable to appear at either performance on that day. He left 31 for New York in company with his wife, where he will be attended by his physician, and hopes to join his co. there on Monday next. His stage director, H. S. Millward, assumed the role of Marmaduke Flann in *The Flamingo* at both the Wednesday performances.

HOWARD C. RIPLEY.

JERSEY CITY.

John Kernell and co. opened in McFadden's Elopement at the Academy of Music Jan. 28-2 to fair business. Kernell is very good, and some of his support are clever, especially Phil Peters as the Colonel, and Mort Emerson and Charles Emmons as the tramps. Nettie Peters is fair as Cinderella, the soprano part. Charles B. Ward sings several pretty songs. *A Trip to Chinatown 4-9; Shaft No. 2, 10-18.*

The Bon Ton Theatre's long and varied bill 28-2 was presented by these people: Sheikh Hadji Tahar's Arabs (who do a fine act), McAvoy and Rogers, Tiddledewinks, La Cade Brothers, Memphis Kennedy, Andy Lewis, Bryant and clever Pearl Raymond, Murphy and Andrews, Joe Fields, Walter Keene, Carrie Fredericks, W. C. Davies, Billy Barlow. Business fair.

Charles B. Ward joined McFadden's Elopement co. here 28, taking the place of George F. Hall. Mr. Hall joins Robert Hilliard's Nominee co. in Holoken 31.

One of our local papers copied an item from *Tux Mission* of 28, stating that Mrs. Ettie Henderson, of the Academy of Music, had collected \$12.30 on passes by the ten per cent. tax for the Actors' Fund. In reply Mrs. Henderson caused the following to appear in the local paper 28: "In justice to those who have contributed to the amount, I wish to say that it has all been collected from actors and actresses, and not any from people outside of the theatrical profession, though I should be glad if I could stir their hearts to contribute ten cents when a free pass is issued to assist this most deserving charity, which cares for the sick and destitute and buries the dead who were once the life of the stage."

Nellie Lawrence, a good ballad singer, who was to have appeared at the Bon Ton Theatre 28-28, was compelled to close 28 on account of a severe bronchial affection. George Leslie, who does an eccentric act, filled Miss Lawrence's place during the rest of the engagement.

William Broderick, basso of the Pauline Hall Opera co., writes that he will leave that co. Feb. 9.

William Black, of this city, the hustling agent of Shaft No. 2 co., has commenced to boom his attraction's appearance here, commencing 11-18.

Daniel Sully has presented Jersey City Lodge of Elks with a large picture of himself, and it hangs among the collection of stage favorites which adorn the walls of the club-room. A piano has also been purchased, and it is a pleasant place for professionals to spend part of their time while in this city. *Tux Mission* is on file there, and pens, ink, paper and envelopes can be had at 18.

Another hall is to be erected in this city, which will contain a complete theatre, on Jersey Avenue and Third Street. It is to be stocked with scenery, but rented only to clubs and amateurs. A roof garden will be another attraction on the top of this eighty-foot building. We are now promised two roof gardens in this city for next Summer.

The Academy of Music stage hands went to Greenwood Lake 27, and enjoyed fine sleighing there. The party returned 28, the only one to meet with an accident during the trip being James Fagan, one of the old stage hands. He fell out of the sleigh, and had part of his face lacerated.

John Reilly, treasurer of the Bon Ton Theatre, died of consumption at his residence in New York 28.

All the attaches of the Bon Ton Theatre appear in uniform now.

Manager George W. Lederer and W. T. Dunlevy were callers on Manager Frank Henderson at the Academy of Music 28.

Dave Muller, the new drummer of the Academy orchestra, has started in to do solo work. "The Passing Show" is a pretty xylophone solo that he is doing this week to two and three encores. WALTER C. SMITH.

BALTIMORE.

At Harris Academy of Music Mrs. Potter and Kyle Belton opened their engagement Jan. 28, appearing in *Charlotte Corday*. Mr. Belton gave a masterly interpretation of the character of Marat. Mrs. Potter was not seen to advantage in the title role. She was rather disappointing to those who had seen her as *Cleopatra*

and *Thérèse*. The co. is an excellent one. The *Black Cross 4-9.*

DeLoe Von made her initial appearance as a star in *The Little Trooper*, a bright opera adapted from the French, by Clay M. Grogan, and completely captivated the large audience which had assembled at Ford's Grand Opera House to greet her. Jefferson D'Angelo proved a very funny comedian, and in fact every one in the cast contributed to the general good result. The co. included Paul Arthur, Villa Koss, Marie Celeste, Charles J. Campbell, Alf. Wheeler, Ed. Knight, Charles Dugan, and John Dudley. The *Bostonians 4-9.*

At the Holliday Street Theatre Mr. and Mrs. Oliver Byron presented the melodrama, *Up and Down* of Life, to a large audience. The play abounds in sensation and humor, and was well presented.

Cigarettes is the title of a bright burlesque with which the May Howard co. opened its performance at the Howard Auditorium. The variety bill was quite in keeping with the reputation of the star. *Howard Auditorium Specialty co. 4-9.*

At Kernan's Monumental Theatre Whalen and Martell's South Before the War did a large business 4. Lilly Clay's Gaiety co. 4-9.

On Monday evening Jan. 28 during the performance of *Charlotte Corday* at Harris' Academy of Music, a fight occurred in the café connected with the theatre.

The city of "fight" fight" was interpreted by the large audience in the theatre to mean an alarm of fire. Great excitement immediately ensued, a rush being made for the exits, in the course of which several women fainted, and had to be removed for medical attention. Mrs. Potter, Mr. Belton and the entire co. appeared upon the stage and endeavored to reassure the audience, eventually succeeding. Too much credit cannot be given to the co., and particularly to Stage Manager Mitchell, for their admirable presence of mind.

Harris Allen, of the Academy of Music, Washington, spent Sunday as the guest of Messrs. Donnelly and Girard.

The Paint and Powder Club present the original comic opera *John of Arc* for the benefit of a local charity at Ford's Grand Opera House 18, 20.

The Boston Symphony Orchestra gave a grand concert at Music Hall 4. Solist, T. Adamowski.

The Lyceum Theatre has been doing the week for re-hearsals of the *Paint and Powder Club*. Dr. Talmage lectured at Music Hall 31 subject, "My Journey Around the World."

Nat Roth, the popular manager of Della Fox, is at the Stafford. He reports excellent business.

HAROLD RITLAND.

ATLANTA.

Black Patti drew a tremendously topheavy house at DeLoe's Grand Jan. 28.

Glady's Wallis appeared at the Grand 28, 29 and matinee to excellent houses. If the star and co. had a better vehicle than *A Girl's Way* in which they might have an opportunity to display their talents to better advantage they would even make a much greater success.

A good-sized audience attended Marie Wainwright's performance of *Daughters of Eve* at the Grand 28. Miss Wainwright was warmly received. The performance was excellent.

Nat Goodwin was seen twice at the Grand 29 in *A Gilded Fool* and in *Mizzouza*. The matinee business was of splendid proportions, and the evening performance was witnessed by a brilliant audience.

Summer opera will be put on at the New Lyceum in May. Last season "Hub" Mathews' success was phenomenal from every point of view.

John W. Dunn hit the mark when he secured the chic and dainty Gladys Wallis. She and Joe Casthorn do a particularly bright specialty together.

Herbert Mathews is wearing emeralds and diamond buttons. Supplementing these he carries a handsome cane, recently given him by Frank Cox, of the Crescent City. Any fine day they are all to be seen in the vicinity of Henry Greenwall's new Lyceum Theatre.

Scott Thornton is a familiar figure about town again, and says he is soon to refresh his mind in his old play, *Ellen Beach* appeared at 41 28 in *Macon*. She is doing a land office business in the South.

Bandmaster Lynes, who recently resigned his post with the Thirteenth Regiment in order to give more attention to the concert business of his band, has been selected for one of the musical conductors at the Cotton States and International Exposition. The well-known cantata, *War and Peace*, is to be one among the many of his special features.

George H. Bell, one of the students at the State University at Athens, joined the Baldwin-Rogers Comedy co. at Elberton.

The press of Atlanta is aglow with favorable comment on The District Attorney's success in the metropolis, and they predict a brilliant success for the new play that Harrison Grey Fiske is to weave around that mysterious personage, *The Flying Dutchman*, for Lewis Morrison. Mr. Morrison is to open Harry Greenwall's New Lyceum Theatre in May.

Estelle Dale, who is pleasantly remembered as one of the Ricketts-Mathews co., which played a long engagement here several seasons ago, is now with the Marie Wainwright co. and made quite a favorable impression here.

The outlook for the very near future is decidedly bright. Coming this way are: Stuart Robson, Sol Smith Russell, W. H. Crane, Robert Mantell, Rhea, Colonel Robert Ingersoll, Ellen Beach Yaw, and Rose Ogilvie.

ALF. FOWLER.

LOUISVILLE.

The Whitney Opera co., headed by Dorothy Norton, opened at the Temple Theatre Jan. 30 in *The Fencing Master*. Richard Mansfield is underlined for three performances, 1, 2. The advance sale is already very large.

Macaulay's is dark for a week dating from 28. Next attraction not yet announced.

Young Mrs. Winthrop opened a return engagement in Louisville at the Grand 28, drawing satisfactory business. This is the same co. that appeared at Macaulay's early in the season at advanced prices. Men and Women 4-9.

At the Avenue, week of 28-2, Bartley Campbell's *Galley Slave* was presented to good business. Flag of Truce.

Manchester's French Folly co. at the Buckingham is giving an all around good variety bill. In the olio Billy Van, Lillian Lesley, Morrisey and Rich, Zella Clayton and others do good work, and the Royal Japanese Troupe give a characteristic performance. The engagement concludes 3, and will be followed by Irwin Brothers' Big Show.

The Midwinter Circus at National Park continues to attract large audiences. It is an illuminated electric sign which is hung before the proscenium between acts and announces the next attraction.

The Auditorium was filled with all sorts of people 28-2, who heartily enjoyed the exhibition of Hagenbeck's animals. The stage is immense, as it was large enough for the big attraction. Business good.

John L. Sullivan in *A True American* drew well at the New Street Opera House 29-2. A Green Goods Man follows.

Vernona Jarboe comes to the Gillis 3-4.

Professor Theodore Mahler and his dancing pupils gave a beautiful entertainment at the Auditorium 29 entitled *Fashioning Thursday* in Venice, and it was enjoyed by a good-sized audience.

Max O'Rell lectured to a fair house at the Academy 28.

Sam T. Jack's Extravaganza co. in *The Bull Fighter* drew fairly at the Gillis 28-2. The women were shapely and the costumes attractive.

FRANK B. WILCOX.

OMAHA.

At the Boyd Theatre Alexander Salvini in *Don Caesar, The Student of Salamanca*, and The Three Guardsmen had a very successful engagement Jan. 21-23. Mr. Salvini is rather heavy to be a success in the comedy part of the young student, but he met with an enthusiastic welcome in the other two plays. Mrs. Salvini (Maud Dickson) was too ill to do herself justice while in this city, and the co. was obliged to leave Omaha without her. She rejoined the co. at St. Joseph, Joseph Murphy 21-23: good business. One-half of the proceeds of the matinee performance was devoted to the drought sufferers. *Cleveland's Minstrels 6; Temperance Town 7-9; Wang 10-12.*

A Green Goods Man amused the many patrons of the Empire 27-30. Lewis Morrison's *Faust 3-4.*

Final arrangements have been made for the erection and management of the new theatre at Fifteenth and Harney Streets, that has been the talk of the town since the burning of the Fifteenth Street Opera House Dec. 4. It is to be built by a co. composed of local capitalists, and is to be modern, fireproof and first-class in every description. The seating capacity will be about 2,200, and it will be known as The Creighton Theatre, taking its title from one of the largest capitalists interested.

The location is in the heart of the city, being in the block next East of the Boyd Theatre. The management will be in the hands of W. J. Burgess, at present, resident manager of the Crawford circuit, and William A.

He arrived shodless, claiming that his footgear had been stolen from under his berth while en route here. It is generally believed, however, that he lost his shoes in his luggage because Mansfield's engagement at his house was for one night only.

N. Washin, the husband of Marie Tavery, lingered in the city for several days last week enjoying the Gulf breeze. He left yesterday for New Orleans but will return and join the company here.

The Mansfield programme was a veritable Chinese Puzzle.

The She co. expects reinforcements in New Orleans. C. N. RUSSELL.

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BUFFALO.

Last week has been the most severe of the Winter thus far, notwithstanding the low temperature the theatrical business has been above par, and the attractions among the best of the season. The Bostonians returned for a four-nights' engagement Jan. 28-4, after an absence of three years. Prince Ananias was presented the first half of the week, followed by Robin Hood. Jessie Bartlett Davis, MacDonald Barnaber and Frothingham are the only survivors of The Bostonians, but the new blood is of excellent quality and chosen with the discrimination which has distinguished this famous co. in the past. *Alladin, Jr., 1, 2; The Vale of Avoca 4-9.*

Willard Spencer's Opera co. in the Princess Bonnie proved a formidable competitor at the Academy of Music despite the counter attraction at the Star. Mr. Spencer has written a bright, tuneful opera, which is rendered by a capable co. headed by Eleanor Mayo and Frank Daniels. Miss Mayo is a daughter of Frank Mayo, of Davy Crockett fame, and although she has been upon the stage for less than a year she has been most successful and has a brilliant future. Palmer Cox's *Brownies 3-9.*

Sam Jack's Creole co. drew well at the New Court Street, supplemented by the Aerial Ballet 27. Alhni's London Entertainment 3-9. Manager Robinson has also engaged Amelia Glover for the week.

William Hawthorth's melodrama, *On the Mississippi*, with carloads of scenery and stage apparatus, proved a money-maker and delighted throngs that attended at the family theatre. Florence Bindley in *Captain's Mate 3-9.*

The Buffalo Symphony Orchestra 31 at Music Hall, was an extraordinary success on account of the soloist, Miss Adele Aus der Ohe. The matinee rehearsals have been crowded the entire season.

Shea's Music Hall presented Paula and Deke as special features, Lew Hawkins remains, also Fred. McClellan and Daisy Mavers' picnicineries.

Manager Shea has been in New York during the past week with his architect, overlooking Koster and Bull's and New York amusement houses for the purpose of selecting plans for his new concert hall which is to be built for Mr. Shea by a local syndicate.

Considerable discussion has arisen as to the Sunday closing of Shea's and the New Court Street. The matter is now being looked into by the District Attorney, complaint having been made that Section 27 of the Penal Code was being violated.

BRET HART.

CHARLESTON.

Jupiter Pluvius played sad havoc with theatrical receipts last week.

Marie Wainwright with Nathaniel Hartwig, a South Carolinian, for leading man, gave three performances at the Academy of Music Jan. 25, 26 to fair business considering unfavorable weather. As Hester Graebrook in *An Unequal Match*, Miss Wainwright was seen in her most charming role.

The annual visitation of Robert Downing and Eugenie Blair 28 was signalized by such a fall of rain that the matinee performance had to be abandoned. At night *The Gladiator* was given before a fair-sized audience.

The following are succeeding attractions: Yaw Concert 30; Nat Goodwin 31; W. H. Crane 2; Colonel Ingersoll 3; Stuart Robson 4; Rose Coghlan 12; Robert Mantell 13, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; Managers W. H. Gray, representing Crane, and J. Ranker Phelps, ahead of Goodwin, were in the city last week.

Marie Wainwright is accompanied on tour by her two daughters, but neither of them appears with her on the stage.

Ellen Engstrom, who has been ill here with typhoid fever since last November, is sufficiently recovered to leave the hospital and is now the guest of friends.

Preparations have been on the tapis for some time looking to the grand amateur production of *The Brownies* for a charitable purpose. The performance will take place at the Academy of Music if permission to produce the play can be obtained from the owners of the rights.

The Mirror's condemnation of the phonographic reproduction of "McCullough's Last Ravings" is heartily endorsed in this city. The so-called reproduction is one of the features of a phonographic exhibition now being held in this city.

Manager Keogh is trying to arrange for a four-weeks' season of comic opera at popular prices after Easter.

R. M. SOLOMONS.

SAN ANTONIO.

The only attraction at the Grand Opera House last week was Richard Mansfield Jan. 23. It was the banner event of the season and he had a packed house. Napoleon Bonaparte was the bill and it gave satisfaction, being one of the finest productions ever seen in San Antonio.

The Tavery Grand Opera co. opens at the Grand 30. They will give five performances. *Fant Mail 3, 4; Georgia Minstrels 5, 6; Roland Reed 21, 22.*

The February dates are few as will be seen by the above.

Jack Hirsch was in the city last week ahead of the Tavery Opera co.

Sunday, 27, as usual saw San Antonio well represented with the advance guard. Smith Turner of *The Fast Mail*, W. A. Rosco, of *Georgia Minstrels*, and W. A. Boone of *Jane* were here together.

J. P. Curran's stock co. is appearing in repertoire and doing a fair business at the People's Theatre.

WILLARD L. SIMPSON.

MILWAUKEE.

Sandow's Treadmill Vaudeville drew two good houses at the Davidson Jan. 27 and the performances proved very satisfactory. The following three nights Oliver Twist to moderate attendance. Elita Proctor Olin, as Nancy Sykes, gave a clever performance of this trying part, and Mr. Barrow's Bill Sykes also deserves much commendation. The piece is well staged. Off the Earth will return for four nights beginning 31 after having undergone a process of remodelling since its original production here last September.

Hallen and Hart were at the Academy 27-1: business was not large.

The Bijou has offered its patrons an excellent bill of fare this week in the old reliable *Pantama*, but they have not responded very liberally.

Manager Sherman Brown is spending the week in

Milwaukee but will return to New York shortly. He promises the patrons of the Davidson some "star" attractions for the rest of the season, one of the most notable of which is Fanny Davenport in Giamonda.
E. I. McDONALD.

SAN FRANCISCO.

HERMANN has been playing to the seating capacity of the California Theatre all week, and opened his new bill to a crowded house last night. One more week of Hermann, then comes Nellie McHenry.

Grattan Donnelly's new play, *The American Girl*, received its first production in the city at the Alhambra before a large and enthusiastic house. The plot is not particularly new, but is dressed with an abundance of strong and effective situations. The construction shows dramatic intelligence, and the lines are full of pathos and sentiment. The reappearance of Ethel Brandon (Mrs. L. R. Stockwell), after her long retirement was marked by a most enthusiastic welcome and her rendition of the title role was clever. George Osborne, another old-time favorite, sustained the comedy element in an admirable manner. Walter Hodges looked an ideal hero and the members of the cast did fairly well.

The Old, Old Story received its first presentation at Stockwell's last night before a fairly good house. The play is an old, old story, but was given a very acceptable production. Edward Hayes particularly distinguished himself in the character of Philip Harleigh. May Noble gave a very natural portrayal of Louise Schuyler. Dr. Daniel Kelly and Charles Edmonds made their first appearance.

Maudie Granger opened at Moros's to a well-filled auditorium. *The Oracle*, or *Article 47* was the bill. She is powerfully dramatic in the heavy emotional scenes. The co. did justice to their respective parts. Miss Granger's engagement is limited to three weeks.

The Tivoli and Orpheum received their share of patronage.

Edgar Selden, whose engagement at Moros's closed last Sunday night, proposes to make a professional visit to the Australian colonies.

Fanny Bowman, who has been visiting her folk in France, is going to rejoin Ward and James on their arrival here.

Romy, the new play by William Greer Harrison, will receive its premiere on Monday, Feb. 19, at the Baldwin.

The Gaiety Girl is to follow Ward and James at the Baldwin.

Manager Arthur Ward and wife arrived this morning in advance of the Ward-James company.

Lydia Yeamans-Titus has just closed one of the longest and greatest hits on the vaudeville stage in this city.

NEW ORLEANS.

Robert Mantell in *The Corsican Brothers*, Monbars, Romeo and Juliet, Marie Heart, and Parthianus did a good business at the Grand Opera House Jan. 27. *Shore Acres* 49; *Tavern* Grand English Opera co., 10-16.

Marie Jansen has done very well at the Academy of Music in Delmonico's at Six and Miss Dynamite. Lottie Collins 39; W. H. Crane 10-16.

A. V. Pearson's co. in *She at the St. Charles Theatre* did a fair business. *Liliputians* in *Humpy Dumpty* 10-16.

The French Opera troupe, with a fair ballet added, continues giving very satisfactory performances at the French Opera House.

There is some talk already of selecting a manager for the opera season 1895-96, so that he might go on to Europe at once and make the best possible selections of artists, now that the market is full.

The Hagenbeck Arena co., with its trained animals as exhibited at the World's Fair, in Chicago, will exhibit here for a week commencing 17.

Ex-Gov. Bob Taylor, of Tennessee, lectured here on 28 on "Visions and Dreams."

The Mark Kaiser Quartette, composed of several of the best musicians in New Orleans, contemplate giving a series of concerts next month.

Wombwell's collection of trained and performing animals are still here and doing well.

Robert E. Stevens, who is here as business manager for Robert Mantell, is one of the palmy days managers, and was resident here two seasons managing Bidwell's famous stock company.

Len Mavor, who is acting manager for Marie Jansen, is a New Orleans boy. He was engaged in mercantile pursuits here before going into the theatrical business and has many friends here.

LAMAR C. QUINTERO.

ST. PAUL.

At Litt's Grand Opera House James J. Corbett and a clever co. presented *Gentleman Jack* 27-2, opening to full houses. Mr. Corbett was called before the curtain.

At the Metropolitan Opera House A Temperance Town was presented Jan. 27-2, opening to good houses. Thomas W. Keene 4-9.

Wang co. gave an attractive performance and drew a large week's business at the Metropolitan.

Manager L. N. Scott is ever alert in providing first-class attractions to entertain his patrons in St. Paul, Minneapolis and Duluth.

Gustave Frohman was in St. Paul for a few days last week. He intends soon presenting his new play *The Wandering Jew* before a St. Paul audience.

Anna Robinson with Hoyt's A Temperance Town co. became a favorite with St. Paul theatregoers during her engagement with Jacob Litt's stock co. of players, and is enjoying a visit amongst her numerous friends in this city.

Affie Warner with A Temperance Town co. is an attractive actress, and cleverly performs the roles she assumes.

Samuel Fletcher, business manager of Hanlon Brothers' Fantasia co., is in town. He has during his numerous visits with companies to St. Paul made many friends, and is a hustler for his attractions.

GEORGE H. COLEMAN.

INDIANAPOLIS.

At the Park Theatre Lost in New York played its annual engagement, opening to good business Jan. 28. My Aunt Bridget 31-2; J. H. Wallack 4-6; *Across the Potomac* 7-9.

The Empire Specialty co., organized by Manager Fennessy, of the Empire Theatre, opened to good business at the Empire Theatre 28. Bernard Dylvin, McGrath and Booth, Lottie West Symond were well received. John L. Sullivan 4-9.

At the Grand Opera House Jane opened to rather light business 28, with an improvement following night. A curtain-raiser entitled *A Lost Sheep* preceded Jane. Friends 1-2; A Gaiety Girl 4, 5; *Primrose* and *West 6*; *The Passing Show* 9, 9.

In the Tivoli, with Frederick Bryton in the leading role, opened to a top-heavy house 28, and received its applause from the gallery. *Black Crook* 31-2; *Hallen* and *Hart* 4.

Managers Dickson and Talbot left for New York on Saturday last to sail for the Bermudas for a two weeks' pleasure trip.

Manager Fennessy has set aside Friday night of each week for the appearance of ambitious amateurs.

Mr. Layman, formerly in charge of Dickson and Talbot's interests at Columbus, O., is in charge of affairs during the absence of the managers. G. A. RICKER.

THE AMATEURS.

Charles Garvin, Gilmaire's dramatic studio was thrown open at 100 K Street, Washington, on Jan. 23, when many amateur actors and musicians appeared before an invited audience. Mr. Gilmaire himself took part in the entertainment.

The Chicago Minstrel Club recently gave a successful entertainment for the benefit of St. Alban's Episcopal Church, at Auditorium Hall, Norwood Park, Ill. F. E. Stephenson, E. Odgers, F. E. Hill, J. McElberne, W. Owens, J. Ellsworth Gross, and others took part.

The Gilbert Dramatic Association gave an informal reception and musicale at The Mansion, Bedford Avenue, Brooklyn, on Monday evening, Jan. 21. There was a large attendance, and a very enjoyable time was had.

The Amaranth Dramatic Society of Brooklyn presented a double bill at the Academy of Music on Jan. 16. The first play was a new dramatic sketch in one act entitled *Behind the Curtain*, by F. M. Avery, a New York lawyer, who is a member of the Amaranth. The cast included Ada Woodruff, Alfred Young, Albert McFay, Gregory Patti.

The play deals with theatrical life, and was fairly interesting. The players acquitted themselves creditably. The second play was *The Serious Family* including Hugo Winter, Albert Meador, Gregory Patti, Ernest O. Jacobsen, H. M. Stroops, Bertha M. Parce, Grace Green, Edith M. Stockwell, Ada Woodruff, W. M. De Wolfe.

CORRESPONDENCE.

ALABAMA.

TALLADEGA.—CHAMBERLAIN OPERA HOUSE (George W. Chamberlain, manager). House dark Jan. 20-2.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Muller, managers). Al. G. Field's Minstrels Jan. 29; splendid performance S. R. O.

MOBILE.—OPERA HOUSE. Marie Jansen in *Miss Dynamite*. Sol Smith Russell 28 in *Peaceful Valley*. Grand Opera co. in repertoire 29-2; large and delighted audiences greeted each attraction.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager). Black Patti Jan. 22; top-heavy house. Friends 23; highly pleased audience. Gladys Wallis 25; good business. J. H. Lamborn 26.

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AT THE THEATRES.

Fourteenth Street.—Humanity.

Melodrama in five acts by Sutton Vane. Produced Feb. 4.

Lieutenant Bevis Cranbourne	Joseph R. Grismer
Sir Felix Cranbourne	Scott Cooper
Lady Cranbourne	Mary Davenport
Major Dangerfield	Belle Bucklin
Lieutenant "Baby" Bemrose	Frazer Coulter
Mathew Penn	Charles J. Jackson
Lesbia Penn	Bebe Vining
Manasses Marks	Agnes Rose Lane
Ikey Marks	Doré Davidson
Jerry Gratton	Sadie Price
Isaac Burke	James E. Sullivan
Corporal Lashman	Arthur Ebbets
Alma Dunbar	Samuel Gray
	Phoebe Davies

Humanity, which was seen for the first time in New York at the Fourteenth Street last evening, may be characterized as an up-to-date melodrama. The villain is as conventionally and theatrically villainous as of yore, but the other characters move and have their being in a rational and natural manner. The scenic accessories are elaborate, impressive and artistic.

The first act presents the interior of Cranbourne Hall. The scenes of the second act are Mathew Penn's cottage and the Abbey Ruins. In the third the first scene shows the interior of the Dunbar Cottage in South Africa transformed into a fort, and the second scene presents a rocky ravine known as Hellport. The roof of the Dunbar house, in possession of the Boers, is the scenic picture of the fourth act, and the scenes of the last act comprise an exterior and interior of Cranbourne Hall. The scenery was painted by Harley Merry, J. A. Thompson and J. R. Williams. The mechanical effects are by J. H. Foley, Mark Day and Frank Murtha.

The hero of Humanity is Bevis Cranbourne, a young lieutenant in the English army, who loves Alma Dunbar. Alma's home is in South Africa, but in the first act she is in England on a visit to Lady Cranbourne, the mother of Bevis. Melodramatic trouble arises from the fact that Major Fordyce Dangerfield, a war correspondent in the Transvaal, has also fallen in love with Alma Dunbar. Previously he had induced Lesbia Penn to accompany him to London on a promise of marriage, but after bringing about her ruin, he had basely deserted her. With characteristic villainy he endeavors to persuade Manasses Marks, a Jewish money-lender, to force the claim which he (Marks) holds against Bevis, so as to ruin the latter in the eyes of Alma. But the Jew has a large heart and declines to become an accomplice of Dangerfield's intended rascality. While Bevis is about to start out with a hunting party, news arrives of the uprising of the Boers, and the young lieutenant is ordered with his regiment of dragoons to the Transvaal.

In the second act Lesbia comes to ask forgiveness of her father, Mathew Penn. Her sister Keriah consults Bevis in regard to Lesbia's betrayal. Alma overhears Bevis offer the afflicted girl money, and draws the conclusion that he must be Lesbia's lover. Mathew Penn is also misled into the same belief, and soon ascertains that it was Dangerfield who ruined his child. Thereupon he assaults Dangerfield, but is overpowered and killed. During the struggle Penn calls for Bevis to come to his assistance, and Lady Cranbourne, hearing his cries, believes that her son has committed the murder. Marks, however, has been an eye-witness of the murder, while Bevis, at the time of its occurrence, was actually on his way to South Africa.

At the opening of the third act we find that Alma has returned to her home in Africa and that Keriah and Lesbia have accompanied her in the capacity of maids. Dangerfield endeavors to undermine Bevis, and Alma discovers his treacherous designs, and orders him from the house. Meanwhile Bevis tries to force his way through the enemy's lines in order to convey important dispatches. He is confronted by the Boers in a rocky pass near Alma's home and after a spirited broadsword encounter, Bevis is captured. Before he is taken prisoner he thrusts the dispatches in the holster and after strapping the drummer boy, Bark, to his horse, sends him flying for assistance. The Boers search Bevis for the dispatches, and then try to search Alma, but she resists, and when Dangerfield undertakes to compel her to submit to a search, he is struck down by Bevis. Bevis is condemned to die at daybreak. Fortunately for him the English soldiers rout the Boers after a realistic battle scene, and he and Alma are both released.

The last act takes place in England. Bevis has been decorated with the Victoria Cross, and a grand ball is to be given in his honor at Cranbourne Hall. Dangerfield appears on the scene and tells Lady Cranbourne that Bevis murdered Mathew Penn, which she believes. Alma overheard the accusation and lashes Dangerfield with a riding whip. Dangerfield is about to retaliate, when Bevis enters and knocks him down. Marks offers convincing proof that Dangerfield not only murdered Penn, but was also the seducer of his daughter. The villain, of course, comes to grief after his exposure, while Bevis and Alma rejoice in the prospect of a speedy marriage.

The cast is of a superior order. Joseph R. Grismer enacts the role of Bevis Cranbourne with dramatic effectiveness, but why does he not drop his sing-song delivery in an "up-to-date" melodrama. Phoebe Davies gave a telling and though somewhat too theatrical personation of Alma Dunbar.

Theodore Hamilton offered a splendid character sketch of the old Quaker, Mathew Penn, and Bebe Vining and Agnes Rose Lane were sweet and sympathetic in the roles of his daughters, Keriah and Lesbia Penn. Frazer Coulter was appropriately villainous as Major Dangerfield, and Scott Cooper gave a suitable portrayal of Sir Felix Cranbourne. Doré Davidson made a pronounced hit as Manasses Marks. If Mr. Davidson still has stellar aspirations, he should star in the part of a comic Jew of humanitarian proclivities.

A word of praise is also due to Mary Davenport, Belle Bucklin, Charles J. Jackson, James E. Sullivan, Arthur Ebbets, Samuel Gray, and Sadie Price for good work in their respective personations.

The battle scenes were splendidly carried out and proved both thrilling and exciting.

Owing to the run of the piece at the Bowdoin Square Theatre in Boston, the performance ran with commendable smoothness. The audience were enthusiastic throughout, and Humanity is likely to bring prolonged metropolitan patronage to manager William A. Brady.

Abbey's.—A Bunch of Violets.

Play in four acts, by Sydney Grundy. Produced Jan. 30.

Sir Philip Marchmont	Beerholm Tree
Lord Mount Sorrel	Nutcombe Gould
Mark Murgatroyd	Lionel Brough
Hon. Harold Inglis	C. M. Hallard
Jacob Schwartz	Charles Allan
Harriet	Holman Clark
Lady Marchmont	Lily Hanbury
Violet	May Routh
Mrs. Murgatroyd	Mrs. Tree

On Wednesday evening last Mr. Tree presented at Abbey's Sydney Grundy's adaptation

of Octave Feuillet's Montjoye. This piece affords the English actor a worthy opportunity than did The Red Lamp, his opening play.

A Bunch of Violets has for its central character a disguised swindler who has accumulated a vast fortune under a cloak of religion and philanthropy. He has married and discarded a woman and later has married a second time for money. The first wife turns up, the second wife reveals the truth; on the verge of ruin the swindler commits suicide. It is a good play of its kind, and it gave Mr. Tree a chance to show himself in a character widely removed from Demetrius and Gringoire.

His Sir Philip Marchmont is a capably conceived characterization, beautifully rounded out in all its details. It seemed to strengthen the belief that Mr. Tree is an actor of genuine artistic quality, who impresses rather by his intellectual grasp than by the possession of the power to touch or to move the spectator.

Mr. Brough gave a splendid performance of a bluff Yorkshireman, and Mrs. Tree was effective as the bigamist wife. Wife number two was admirably played by Lily Hanbury, one of the cleverest and most beautiful actresses England has sent us lately.

Daly's.—The Orient Express.

Farical comedy in three acts, adapted from the German by F. C. Burnand. Produced Jan. 31.

Augustus Jellaby	James Lewis
Robert Featherston	Frank Worthing
Ernest Trevor	Sidney Herbert
Richard Glibb	Herbert Gresham
Odeuseus Dioskobolus	George Clarke
Sir Jasper Nickel	William Owen
Edwards	Thomas Bridgland
Mrs. Jellaby	Mrs. G. H. Gilbert
Lina	Percy Haswell
Katrina Djoreska	Maxine Elliot
Frances	Miss Vorhees
Hettie Featherston	Ada Rehan

Farce with a supplement of extreme absurdity is for the moment offered at Daly's, where on Thursday night The Orient Express was produced and followed by an up-to-date version of Sheridan's The Critic, under the title of A Tragedy Rehearsal.

The Orient Express is an adaptation from the German Orientreise of Oscar Blumenthal and Gustav Kadelberg, by F. C. Burnand, a dramatist of note and editor of the London Punch. The piece was some time ago seen here in its original form in the hands of Mr. Conradi's company. In its Anglicised form its text is very bright, but its movement scarcely suffices to fill out three acts entertainingly. The farce amuses in the hands of Mr. Daly's admirable company, but with less skillful players it would lose its power to steadily please.

A young married man traveling on business in the Orient has sent his wife home after she had accompanied him for a time, and sold her "circular ticket" at a broker's. The ticket is bought again by Kathrine Djoreska, an attractive young woman artist, who by a strange combination of circumstances gets into the compartment of the young husband on the train, and is naturally mistaken for his wife by the conductor, who notes the coincidence of names on their tickets. Fearing the penalties that attach to misuse of such tickets, and not wishing to embarrass the young woman who has bought the one issued to his wife, the young man silently consents to the assumption that his traveling companion is his wife.

The train is held up by Greek brigands, the passengers taken prisoners, and the news is telegraphed to the papers, with particulars of identity. The young wife, having returned home, where a younger sister is at the moment being courted by her husband's business partner, a man opposed by her mother for his reputation as a Don Juan, the household is thrown into consternation by the news that the traveler is accompanied by "his young wife." To stop scandal, the mother, whose experience has made her ingenious, insists that the wife shall at once join her husband and return with him, overlooking his supposed escapade.

The efforts of a local newspaper to print all the news relating to the strange experience of a fellow citizen in the Orient, and the accumulating lies made necessary on the part of the father and mother to divert and allay suspicion, furnish complications that are added to by the flirtation of an amorous Greek, a fellow passenger, with the young woman who is taken for the wife of the married traveler, and the appearance of all the parties in the domestic circle of the troubled family.

Miss Rehan played the part of the wife with much technical comedy skill, and her effects did not seem to fail despite the fact that she showed little ingenuousness. Even farce, to be fully effective, should have the appearance of impulse in its personages. Mrs. Gilbert gave her usual quaint and truthful picture of the old-time dominant wife and mother. Mr. Lewis was as ever the delightfully comic subordinate husband, whose bungling in this case added to the fun. Mr. Worthing was extremely clever and quite natural as the young husband in a predicament. Mr. Clarke's personation of the amorous Greek was a faithful and enjoyable sketch of character. Mr. Owen was a fussy, overcurious friend of the family. Mr. Gresham was a farcical reporter, Miss Elliott looked the part of the young woman mistaken for the wife. Mr. Herbert was glibly plausible as the love-making partner, and Percy Haswell was the younger sister supposedly fresh from school, who is at last engaged to him, after all the troubles are over.

A Tragedy Rehearsal has before been seen at Daly's. It links absurdity with features of familiarity between those concerned in it that make it amusing in a novel way. Mr. Dixey dominates it in its present form, and newly proves his value as a member of the Daly company. While instructing the actors, in his role of author, he gives touches of his imitative powers, and his by-play is always delightful. Miss Rehan was made to appear on Thursday night as Trilby, the suggestion developing from the character of Tilburnia. Mr. Dixey with a mask made to represent Du Maurier's picture of Svengali assisted this foolery, which was greeted by the audience uproariously.

People's.—On the Mississippi.

Melodrama in five acts by William Haworth. Produced Feb. 4.

Ned Raymond	Lawrence Hanley
Dave Tyson	J. J. Farrell
Samuel Pesbody	Joseph Conyers
"Billy" Dean	Thomas A. Wise
Jefferson Sanborn	Wilson Deal
"Mose" Raines	N. D. Connors
Andre Bertrand	J. Hav Conner
Kensuth	Ed. J. Lator
Henry	William McClain
Baron Brunsier	Edward McWade
Andrew Jackson Brown	Charles W. Walker
Major Jones	Alfred Jackson
Tony Varnet	Arthur Henderson
Dick Selby	James Gordon
Marie Varnet	Gail Forrest
Virginia (Jean)	Nina Heyward
Cely Tyler	Joie Simon
Annette	Cordeia McClain
Baroness Brunier	Gus. Mills
Snowball	

In On the Mississippi, seen at the People's Theatre last evening, another melodrama of Southern life was presented to New Yorkers.

The play, which is in five acts, is by William Haworth, and treats in its story of a Ku Klux outrage, a mob's attack on a jail, a shooting in a gambling house and other harrowing details of lawless life along the Mississippi.

There are several decidedly effective scenes and climaxes, and the dialogue is at times interesting.

The play is well staged, the scenic effects being picturesque and appropriate.

Gail Forrest gave a clever touch to the character Marie Varnet, and Lawrence Hanley looked exceedingly handsome as Ned Raymond, acting the part with fine effect.

Nina Heywood was charming as a young Southern girl, and J. J. Farrell played her brother cleverly.

Others in the cast deserving of mention are Joseph Connors, N. D. Connors, Thomas A. Wise, Ed. J. Lator, Edward McWade, and Cordeia McClain.

In the second act, where the scene is laid in New Orleans, a floating theatre is shown, permitting of the introduction of clever specialties by Joie Simon and Gus Mills.

Grand Opera House.—The Flama.

William Hoey received a rousing welcome at the Grand Opera House last evening. "Old Hoss" is a great favorite on the West Side, and the audience thoroughly enjoyed his amusing performance.

John C. Rice came in for a large share of the applause, as he contributed greatly to the general merriment in The Flama.

The Sisters Merrilees danced gracefully, and the other members of the company played their respective parts with spirit. The incidental specialties were bright, entertaining, and well rendered, the singing being especially good. A large audience was present.

Columbus Theatre.—The Derby Winner.

The Derby Winner, a comedy-drama by Alfred H. Spink, which has met with much success in the West, and which has been described in THE MIRROR, was played for the first time in this city at the Columbus Theatre on Monday night, where a large audience loudly applauded the stirring scenes and amusing comedy of the play.

It was well presented by the company, which includes Arthur, Dunn, Max Miller, Jessa Hatcher, Viola Arthur and others.

The race scene in the third act with its seven thoroughbreds was received with enthusiasm. Next week, The Rainmakers.

Tony Pastor's.—Variety.

A capital programme drew a large audience to this popular house last night.

Several novelties were presented. Henri Casman, the famous European facial fantasist and shadowist, made his debut in America and gave an exceedingly clever and original performance. He received several encores.

Mlle. Flossie, an attractive little girl, danced gracefully and sang several songs effectively. Gus Williams retold his funny stories and the only Tony sang his funny songs.

Terry and Maggie Ferguson, and Polie Holmes were all warmly encored.

Keith's Union Square.—Vaudeville.

At Keith's Union Square Theatre this week, the continuous performance offers entertaining novelties. Leo Dervalto makes his first American appearance. His feat of ascending and descending a spiral staircase on a revolving globe is very difficult. Among the many other performers are Erminia Chelli, the handsome trapezist; Hughey Dougherty, Fielding, the comic juggler; the funny Middleys; Papinta, the dancer; Daisy Moyer and a new pickaninny band.

Koster and Bial's.—Vaudeville.

Cissie Loftus continues as the reigning attraction at Koster and Bial's. Her success is merited. On Monday night she gave among her other imitations three new ones, viz., of Beerholm Tree, Vesta Tilley and Albert Chevalier. Among the new features were Dixon Brothers, musical clowns, and Mlle. Alcide-Capitaine, on flying trapeze. The rest of the performance was the same as last week's bill.

Niblo's.—Kilmarney.

Katie Emmett opened on Monday evening at Niblo's in Kilmarney—which though no longer a novelty still proves to be popular as is demonstrated by the good audiences it draws. Miss Emmett is supported by a capable company. The thrilling incidents and realistic scenic effects were greeted with enthusiasm.

At Other Houses.

Too Much Johnson runs merrily along at the Standard, and one can find much to say in praise of its capable interpreters. Charles J. Bell is giving a genuinely clever bit of caricature as the melodramatic and irate wine importer, and Ralph Delmore is excellent as ever as the burly victim. Mr. Gillette's performance maintains its graceful charm.

While we do not deny the force of the third act of The District Attorney nor its complete development by a cast of excellent actors, nevertheless the highest dramatic value of the play is found in the final scene of the last act—a scene superbly acted by Wilton Lackaye, Frank Mordaunt and Annie Irish. It is possible that these actors did not do themselves justice in this particular episode on the first night of the production. Mr. Lackaye demonstrates a capacity for emotional work of which we had not thought him capable; he shows us that he can be tender as well as forceful, and the gentle patience in the scene with Brainerd and his dignity of bearing are excellent. Frank Mordaunt gets very close to genuine tragedy in this last act. His sudden bursting into the room where the husband and wife sit silent, pallid, haggard, looking blankly before them, clinging hopelessly to each other, is uncannily impressive. In this closing scene Miss Irish sustains her share of its dramatic effect.

Kathryn Kidder is doing much better now as the uncompromising Sans Gène, and the foxey ex-minister is well acted, but there is no cleverer or neater performance in the piece than that of the dancing-master by Charles Plunkett. Mr. Hackett's De Neipperg presents a picture of manly beauty and courtly gallantry, but his dashing interpretation of the venturesome young Austrian would be improved if he were to pay more attention to his enunciation. Sans Gène is a monument to Miss Kidder's pluck and skill, and full credit ought not to be withheld from her because she is an American.

The most charming comedy that has ever been produced at the Lyceum is The Case of Rebellious Susan, now current there. In many respects it is Henry Arthur Jones' best work, possessing as it does the element of naturalness to a degree unequalled by any of his previous plays. It is acted agreeably by Mr. Frohman's company. Mr. Williams and Miss Tyree in the chief character parts are really admirable. In Sir Richard

Kato Mr. Kelcey has a role that any actor might reasonably envy, for it is one of the most delightful creations in the whole range of the modern drama. While he does not reveal its complete significance he is advantageously placed in it, nevertheless. Miss Irving plays Lady Susan nicely, and Mr. Le Moyné, Miss Cameron and the rest lend efficiency to the cast.

The Cotton King, by Sutton Vane, with its handsome and massive scenic and mechanical effects, moved to the Harlem Opera House last night, where it was witnessed by a large and appreciative audience.

The hundredth performance of The Masqueraders is due at the Empire on Feb. 18.

The Fatal Card will remain at Palmer's until the second week in March, when Mrs. Langtry is to produce a new play by Clyde Fitch at this house.

The Major will be revived at Harrigan's this (Tuesday) evening.

Bettina Girard has replaced Helen Dauvray in The Twentieth Century Girl at the Bijou.

Rob Roy is monopolizing comic opera patronage this week at the Herald Square Theatre.

The revival of The Old Homestead continues with box-office prosperity at the Star.

Little Christopher will tally its own hundred and fiftieth performance at the Garden next Monday.

There are only three weeks left to see Fanny Davenport in Gismonda at the Fifth Avenue Theatre.

BROOKLYN THEATRES.

Park.—Nemesis.

Rose Coghlan was welcomed by a large audience on Monday evening in Mrs. Romualdo Pacheco's new play, Nemesis. The many stirring lines and situations thrilled the spectators and Miss Coghlan was warmly applauded for her telling work in the principal scenes. Splendid support was given by John T. Sullivan, J. W. Shannon, Brenton Thorpe, Hattie Russell and Beatrice Moreland. Later in the week Miss Coghlan will be seen in Diplomacy, Forget-Me-Not and A Woman of No Importance. Next week, The Bostonians.

Columbia.—The Little Trooper.

Della Fox dashed on the stage of the Columbia on Monday evening and captured the town as the Little Trooper. Brooklyn has been soldier-wild for the past three weeks and it is no wonder that all the military and the numerous other features of the performance were received with enthusiasm. Numerous local gags on the militia and the strike were introduced by Jeff De Angelis and Alf. C. Wheelan, who were accorded the welcome due to old friends. The entire performance was thoroughly enjoyable. Next week, Shenandoah.

Amphion.—Sowing the Wind.

Sowing the Wind drew a large audience last night at the Amphion. J. H. Gilmour and Mary Hampton as Mr. Brabazon and Rosamond won chief honors. Thomas Whiffen, Minnie Bowen, Carrie Keeler, Frank Mills, S. E. Springer, Guy Standing, Frederick Strong, Harry Phillips, Harold Howard, and Emily Dodd completed an excellent cast. Next week, On the Mississippi.

Notes.

Sanford's stock company in The Wages of Sin is at the Star.

Billy Barry is playing a return engagement in The Rising Generation at the Grand Opera House.

On the Bowery is at the Bijou.

The May Howard company is at Hyde and Behman's.

Bessie Bonehill is at the Gaiety this week.

The Empire bill is Down in Dixie.

CUES.

Joseph Haworth's Hamlet is described as strong and powerful by several of the Boston critics.

C. D. Herman has been engaged for Frederick Warde's company next season.

Fanny Denham Rouse will join Rose Coghlan's company in Brooklyn on Feb. 8.

Jack Ferris has joined The Span of Life company.

The scene hands of the American Theatre are to be commended for the short waits between the acts on the first night of The District Attorney. Eight minutes was the longest lapse of time between the fall and rise of the curtain. There has been a noticeable reform in the matter of *entr'acts* waits since THE MIRROR agitated the question.

Harry E. Hickox has severed his connection with Charles A. Loder and returned to Cleveland, where he will res; until next season.

Archie Boyd closed his season at Lynn, Mass., on Feb. 2.

Kittie Beardsley, formerly of Henshaw and Ten Broeck's Nabobs company, has signed with the J. E. Comerford company, to appear in From Sire to Son.

Mrs. W. G. Jones has recovered sufficiently to rejoin the Shaft No. 2 company in Newark, N. J., to-day (Tuesday). Millie Sackett has played her role for the past two weeks.

The Trolley System company will close, it is reported, on Feb. 6.

Charlotte Winnett, of Little's In Old Kentucky company, contemplates a trip abroad next Summer in search of a play.

Cecil Spooner gave a banquet to the Spooners in Defiance, O., in honor of her seventeenth birthday recently. She received many presents from members of the company and friends.

Robert Irving has signed with Jule Walters as stage manager for next season of A Money Order.

James B. Camp, manager, telegraphs from Louisville, Ky.: "Wagenhals and Kemper's Young Mrs. Winthrop company played a return engagement at the Grand Opera House to the largest business in the history of the theatre. Standing room only at three performances. They will return in April."

A cable despatch from Berlin states that Sophia Barrison, believed to be one of the Barrison sisters, has eloped with Count F. W. Benstorf, an ex-cavalry officer of the German army.

The Metropolitan Hotel, of Broadway and Prince Street, is a thing of the past. The property, including Niblo's Theatre, which was owned by the heirs of the A. T. Stewart estate, was sold about five weeks ago, the reputed purchaser being H. O. Havemeyer. The transfer will be made on March 25.

Kirk Armstrong, manager of the Pete Peterson company, is slowly recovering from pneumonia at the home of his father, Dr. Armstrong, of Cleveland, O.

UNDER THE BLACK FLAG.

The Wayne Players are pirating The Danites, Jane, and other plays in this State, having been heard last from at Warsaw.

Cortland, N. Y., has an amateur club that produces plays to which it has no right. It is styled The Players' Club, and occasionally appears in neighboring towns. On Jan. 28 of last year, assisted by local talent, this club produced Myrtle Ferns at the Cortland Opera House, and again at the same place, on Nov. 2 and 4, 1894, they played Fogg's Ferry. Some trouble was experienced with the owners of the latter play, but they produced it again, this time at Marathon, N. Y., under the title of Penny, the Waif. On Jan. 10, 1895, at Homer, N. Y., this club again presented Myrtle Ferns, under the title of The Little Avenger, and they announce for production at the Cortland Opera House on Jan. 27-30 the play, A Mountain Pink, under the name of Zarah's Sacrifice.

One E. C. Riddle recently offered the management of the Odeon, at Marshalltown, Ia., "one cent each for 500 or more 'pick-ups,'" asking that they be sent by mail or express to Alden, Ia. Riddle evidently wanted the "pick-ups" for piratical use, but he was not accommodated.

Baird's New York Comedy company is still using copyrighted plays, among them being The Old Homestead and My Partner, the latter under the title of The Oath.

Frank Bosworth is said to be pirating Jim the Penman in Texas.

The Wilson Theatre company is pirating in South Dakota, using Paradise Lost, Jane, and Forgiveness.

T. O. Phelps, Carrie E. Phelps, and a non-descript company are pirating The Old Homestead, under the title of Uncle Josh, in Canada.

The Woodward Theatre company are pirating The Old Homestead, in Old Kentucky under the name of My Kentucky Home, Down the Slope, Wife for Wife, Charley's Aunt, The Private Secretary, Forgiveness, and Jane under the title of That Precious Baby.

D'Ormond's Players are producing Caprice and A Texas Steer without authority, and with a company numbering six persons. Both plays are mutilated past recognition by these pirates. They were recently in Edwardsville, Ill., from which place they went to Litchfield, and from that town they were advertised to go to Carlinville, Ill. The managers in these places ought to be put on the list of those to be avoided by regular attractions.

Goldmark and Conreid, who control the rights to The Lost Paradise, write to THE MIRROR that this play is being pirated in Kansas by the May Vokes company, under the title of Right and Wrong, Miss Vokes playing the part of Cinderella. Goldmark and Conreid, who have licensed Gustave Frohman to use this play, will proceed against the Vokes management legally.

OBITUARY.

The Hon. M. J. Power, late Speaker of the Canadian Legislature, died on Jan. 11 at his home in Halifax, N. S. His funeral was the largest ever seen in that city. The son of the deceased, James W. Power, is THE MIRROR correspondent at Halifax.

Edward Solomon died in London on Jan. 22 of typhoid fever. The deceased was a native of London, and the son of a musician. His first success was made as the composer of the comic opera, Billee Taylor, which was produced in this country before Mr. Solomon visited America. In 1862 he was engaged to come here by Manager James Barton for the purpose of producing the new opera, The Vicar of Bray, which he had then just finished. Mr. Solomon remained in New York for a time, and was conductor of the orchestra at the Casino. He left this country with Lillian Russell, whom he afterward married, and with whom he returned to America. The issue of this union was a daughter, now living with her mother. Mr. Solomon wrote several comic operas, and was well-known in London as a musical director. His brother, Frederick, is well known here as a comedian and stage manager.

George Shea, Jr., died in this city recently. He was the only son of Judge George Shea, who was a retired judge of the Marine Court, and who died but a few days before, both deaths being caused by pneumonia. The son was about thirty years old and a graduate of Columbia College and the School of Mines. He studied music in Leipzig, and had written several operas. He was also an accomplished linguist.

Howard A. Lennon, who was drowned on Avon Lake, Florida, while sailing, is a brother of Nestor Lennon, the actor. Mrs. H. A. Lennon, mother of the deceased, is prostrated with grief at her home in Reading, Pa.

Wilbraham J. Schofield, a member of the Pawtucket, R. I., City Band, and of Lathrop's Grand Opera House orchestra, died on Jan. 22 of typhoid fever. He was a trombone soloist of merit.

J. B. Price, Sr., principal owner of the Park Opera House, Hannibal, Mo., died at his residence in that city on Jan. 13. He was one of the most prominent citizens of Hannibal.

Florence M. Heisey, only child of Mart. E. and Ida P. Heisey, died on Jan. 20, aged nine months and two days.

The father of Arthur Vule, one of the members of All G. Field's Minstrels, died at Guelph, Ontario, and Arthur Vule left the troupe at Louisville to attend the funeral. He is expected to rejoin the show at Meridian, Miss.

Margaret Beckley, mother-in-law of Colonel T. Allison Brown, died in this city on Jan. 28, at the advanced age of ninety-four years and eleven months. She was buried on Jan. 30.

Daniel Shelby died suddenly at 2:30 A. M., on Monday morning, at Wilkesbarre, Pa., of heart failure. Mr. Shelby had just arrived in Wilkesbarre from his home in Brooklyn, and was about to retire when he fell, and died before a physician could be summoned. Mr. Shelby was one of the oldest managers in active service, and was well and favorably known throughout the country.

The English papers announce the death of Roger Carleton, who came to this country in 1860 as a member of E. S. Willard's company. He played Mr. Dethie in Judah, making one of the hits of his career, and also appeared in The Middleman, Hamlet, John Seaborn's Double and The Professor's Love Story. Mr. Carleton, whose real name was Colin Campbell, was born in Edinburgh in 1824. His London debut took place at the Globe Theatre in 1862, as Will Robin in Far From the Madding Crowd. He played in a wide range of parts, and was a clever and versatile actor. He leaves a widow and one son.

Vigo Anderson, solo flutist of the Thomas orchestra, committed suicide in Chicago last Tuesday night by shooting himself at a party which he had specially invited for a social event. He was forty-three years old. Temporary insanity is given as the cause.

Arthur N. King, a member of the Kimball Opera company, died at St. Paul, Minn., on Jan. 27, of rheumatic fever, in his twenty-first year. The deceased was formerly a member of the Pauline Hall Opera company, and also played at Ontario Beach last Summer. He was an accomplished musician. A mother and brother mourn his death.

James M. McKeon died in Boston on Jan. 28 of pleuro-pneumonia. He was thirty-six years of age. A wife (Hattie L. Richmond) and daughter survive him.

Emma R. Homans, mother of Olive Gertrude Homans, died last Friday at Hyde Park, Mass., from injuries received by a fall on the ice on Wednesday afternoon.

Mrs. William S. Schuyler, who died on Jan. 14, had many friends in the theatrical profession. She was the mother of Phil W. Schuyler.

Dr. David Burbank, owner of the Burbank Theatre, Los Angeles, Cal., died on Jan. 21.

The death of Raoul Toché, the dramatist, is announced from Paris. M. Toché was a writer of considerable ability, and the author of several successful operettas, most of which were written in collaboration with Ernest Blum.

GOSSIP.

George H. Hayes has had two pieces of his composition produced in Boston recently. The first was Cinderella, which was given by amateurs in Mechanics' Building for the benefit of the Floating Hospital. The second was Bubbles at the Bijou theatre. At each performance Mr. Hayes conducted the orchestra.

The Rev. H. W. Harris, of San Francisco, has joined Alexander Salvini's company, in accordance with an announcement made some time ago.

The tour of A Modern Mephisto, Robert J. Donnelly's dramatic comedy, will begin at Syracuse on Sept. 2. Manager Hyde has the season almost solidly booked in first-class houses, and all but two weeks of the time is week stands. Those who appear with Helene Mora will be players who have been identified with prominent attractions.

Fletcher Williams plays the part of Colin, a shepherd, in A Dresden Shepherdess, at the Eden Musee.

Nina Bertini Humphreys, who is this season prima donna with the Tavery Grand English Opera company, has been meeting with her usual good success.

Richard Mansfield has sued a Texas railroad company for \$1,500 damages for misarranging his calcium lights and delivering them at Dallas instead of Fort Worth. Mr. Mansfield appeared in the latter city, where he was billed to produce Dr. Jekyll and Mr. Hyde, and his audience insisted upon that play, which was given disadvantageously in consequence of the absence of the light effects.

The Denver papers praise the work of William Redmond as Don Cesar de Bazan.

Dave A. Weiss, manager of the Grand Opera House, Galveston, Tex., telegraphed to THE MIRROR last week: "Richard Mansfield's house here \$2,200, the largest ever known. Hundreds were turned away."

Charles Frohman has renamed The Derby Winner, the Drury Lane melodrama, and it will be known in this country as The Sporting Duchess.

Harbury and Flockton's Flying Dutchman company will open on March 11.

On Saturday night the Lotus Club gave a dinner in honor of Anton Seidl.

Frank Hawley arrived home from Arizona on Jan. 23. Ray Rankson has been engaged to play Faust in the Southern-Price company.

Roland Reed played at S. R. O. in Port Huron, Mich., one night recently in the face of a terrific storm.

Lawrence Hawley is now playing the leading part in On the Mississippi, in Cincinnati. He made a big hit in it, winning the strongest commendations from the leading newspapers.

Jerome H. Eddy is syndicating a weekly theatrical letter signed "Nancy Sykes," the sobriquet of a well-known actress. It appears in twenty papers.

Theatrical Tidings has outgrown its present quarters at 1180 Broadway, and Frederic Edward McKay, its editor and publisher, has taken a larger office in the Abbey Theatre Building, at Thirty-eighth Street and Broadway.

Florino Murray, a young and talented girl who was with Digby Bell's Bar and Tartar company, has developed into quite a promising soprano. She is at present with the De Wolf Hopper organization, and understudies Bertha Walzingers. Miss Murray has had to do duty for Miss Walzingers upon several occasions, and achieved upon each a genuine success, winning the most satisfactory encores for her efforts.

The benefit to the family of the late Archie Gordon, will amount, with subscriptions, to \$1,500. Maggie Cline, Queenie Vassar, Willis P. Sweetnam, William Pruette, Burr McIntosh, and James Thornton were among those who appeared.

Edgar L. Davenport has returned from Carrie Turner's company and is in New York to rehearse in The War of Wealth.

C. R. Gardner says that Only a Farmer's Daughter and Zozo are announced in THE MIRROR's correspondence for production in different cities and that no person has secured the right to produce either of these pieces which are his property.

Frank C. Thayer has severed his connection with Nellie Gauthery and has taken charge of the management of the Two Colonels.

At the annual benefit for the Actors' Fund, held at the Empire Theatre, recently Maria Van, a Virginia romance in one act by Emma Sheridan-Fry and Mrs. Sutherland, was performed by Robert Edeson, William Thompson, May Hampton, Genevieve Reynolds, and May Robson. The Lyceum Theatre company appeared in The Mousetrap, by William Dean Howells. Wilson Barrett and members of his company played The Clerical Error, by Henry Arthur Jones; Nellie Gauthery appeared in her entertainment, an act of Vance Thompson's Dresden Shepherdess, which was given, with Mlle. Pilar-Morin as Pierrot; and Herbert Kelcey, William Gillette, Mrs. Kendal, J. E. Dodson, Lillian Thurgate, John W. Wilson, and Bertha Waring also appeared. About \$1,000 was realized. The performance was managed by Daniel and Charles Frohman.

Mrs. Margaret Placide, widow of Henry Placide, died suddenly at her home in Babylon, L. I., last Friday, morning, aged sixty-five. The deceased was a native of New York, where she lived for many years. At the time of her marriage she was an actress in the company of which her husband was the star, but she retired from the stage soon after her marriage, and removed to Babylon, where she had since lived. Her husband died about twenty years ago. Mrs. Placide, who was a devout member of the Baptist church, leaves no children. The funeral took place on Sunday, and her remains were interred beside those of her husband in Greenwood Cemetery.

Ethel Winthrop writes to THE MIRROR a denial of the report that she had been dismissed from Nat C. Goodwin's company, and adds that she has been for two seasons with Mr. Goodwin, who has always been courteous and considerate.

More than \$1,000 was cleared at the benefit for the Theatrical Treasures' Club at the Broadway Theatre. A. O. Duncan, David Warfield, the Sisters Abbott, Frank Lawton, Julie Mackey, and Victor Herbert appeared.

Several of the members of Beecham Tree's company were robbed of jewelry and money during the panic that followed the first alarm of fire at the Hotel Vendome. The police are investigating the case.

The benefit matinee given at the Garden Theatre in aid of the Fresh Air Fund and Summer Home of the Wayside Workers, proved very successful, and netted several hundreds of dollars for the fund. The programme opened with the first act of Little Christopher rendered by Rice's Burlesque company. Mrs. Kendal followed with the recitation, "Oster Joe," which she gave with considerable effect. The Daily's company in the third act of A Night Off, came next, and the programme concluded with Mrs. Drew, whose delightful Mrs. Malaprop was received with storms of applause. A. M. Palmer, who is interested in the fund, generously donated the theatre and undertook the management of the benefit, in which work he was ably assisted by Miss Neilson, an indefatigable worker in this charity.

William H. Daly, the veteran stage manager, who died at the Presbyterian Hospital, Philadelphia, on the 29th of Bright's disease, was buried from St. Stephen's Church the following Wednesday. Deputations from nearly every company in the city were present at the services, which were conducted by the rector, the Rev. Dr. McConnell. Manager George Holland, of the Girard Avenue Theatre, had charge of the funeral. The remains were interred in the plot belonging to the Actors' Order of Friendship. The mother of the deceased was the chief mourner.

J. Charles Davis, who has been indisposed ever since he was laid up with the grip, has gone to Old Point Comfort.

Edward W. Dunn has renewed his contract with J. C. Whitney, and will devote himself exclusively to the interests of the Rob Roy company for the present.

Cissy Fitzgerald, who was released by George W. Lederer from appearing in The Twentieth Century Girl, has been engaged by Charles Frohman to play a burlesque part in The Foundling.

Henri Cagnan, "the globe-trotting fantasist," Tony Pastor's, with his European protégé, Mam'selle Flossie, a favorite excentrique of the London music halls, whose existing dates have compelled her to decline recent offers from Manager Lederer and others.

The report that The Prodigal Daughter will close season a couple of weeks hence is pronounced incorrect by George L. Harrison, who represents Walter Sanford. The regular season of the company will not close for several weeks to come, and Mr. Sanford may decide to prolong it beyond the period originally mapped out.

MATTERS OF FACT.

Frank E. Morse has joined Fanny Rice's company as business manager. He will work alternately with the organization and in advance. Mr. Morse says that Miss Rice's new play is a go.

Russell Childs, having an extensive repertoire in grand and comic opera, is disengaged for tenor roles. An experienced wardrobe lady is wanted by Van Horn and Son, 121 North Ninth Street, Philadelphia, to take charge of their ladies' costume departments.

Madame Randolph has just completed a very handsome costume of pale green and crushed strawberry, heavily jeweled, for Louise Montague, which she wears in the second act of Off the Earth. It is very elaborate and cost its owner about \$250.

Brogan's Campaign, which was produced early in the season and met with popular favor, has been rewritten by the author, Pierce Kingsley, who will take the piece out next season. He describes it as an original, pantomimic, musical farce comedy, bearing the lengthy subtitle The Trials and Tribulations of an Independent Candidate for Political Honor. Mr. Kingsley will give a half interest in the attraction to responsible party.

St. George Hussey and C. F. Lorraine can be engaged for the balance of the season. They are artists in their respective line of work, and should not long remain idle. They just closed a five months' engagement with the Hot Tamales company.

The lease of the new Critchton Theatre, which is to be built on Fifteenth and Harnett Streets, Omaha, Neb., has just been secured by Burgess and Paxton. Mr. Burgess is the resident manager of the Empire, Omaha, and L. M. Crawford's circuit. It is said that the new house in contemplation of erection will be the handsomest theatre in the West. The building will cost about \$150,000, and is booked for completion Aug. 29. The seating capacity is to be 2,300.

Richard Nesmith will be engaged for character business or as stage manager.

S. W. Brady and C. H. Henshaw have secured the lease of H. R. Jacobs' Theatre, Cleveland, O., and have renamed it the Cleveland Theatre. Managers holding time at this house are requested to communicate with Manager Brady at the People's Theatre, Cleveland.

A good soubrette, with singing specialty, is wanted by Frank W. Lane, manager Tim the Tinker company. He should be addressed as per route.

Adde Purvis Onni, the globe serpentine dancer, is rehearsing a new dance invented by John Le Clair, and will shortly introduce it in conjunction with her other dances.

The record for big business was broken last week by the Baldwins at the Frothingham, Scranton, Pa., playing to over \$5,000 on the week. This is a marvelous business for a town its size and speaks well for the business ability of Manager Sanford of the Frothingham and Manager Hickey of the Baldwins.

William Richard Goodall will shortly take his Two Colonels company on the road. He has engaged an exceptionally strong company and will give the play an elaborate scenic production. He is prepared to book in first class houses through Frank C. Thayer who may be addressed in care of Roberts and Ebert, 1127 Broadway.

Maude Marion, of James C. Rouch's Rory of the Hill at the Acadie de Music, receives nightly several encores for her singing of the song, "She's Irish All the Time," which, it is said, will prove a second "Annie Rooney."

Ernest Lamson, who has been gaining favorable commendation from the press and public the past two seasons for his work as Skinner in Edgewood Folks, Ker-sham in Jane, and Spettigue in Charley's Aunt, will be disengaged after Feb. 9.

Legla Belle, the leading soubrette in A Baggage Check, has scored a big hit. Her singing and dancing specialties are received with favor everywhere.

Charles Frew, comedian, will be at liberty after Feb. 9. He should be addressed at 233 Dennison Avenue, Cleveland.

Marion P. Clifton is at liberty for character or old women. She may be reached care of this office.

Eugene O'Rourke having closed with the Captain Paul company, is back in town ready to accept good engagements. His address is 114 Waverly Place.

Exa Selbie has been engaged for the production of The New South at Forepaugh's Theatre, Philadelphia, next week. She left for Philadelphia last week.

Harry Hardy, who has managed some paying attractions, is in the city. He has let on royalties his two pieces for the remainder of this and next season. Mr. Hardy would be a valuable acquisition to the business staff of any attraction.

Walter D. Botto has copyrighted a new one-act play by George F. Krauss, of the Boston Globe, entitled The Second Venus, which, in connection with Arthur F. Boncher, he will produce during the Summer season of The Two Fairies, as a curtain raiser.

William C. Ott, musical director, will be disengaged after Feb. 23. He is an experienced cornetist and pianist.

"Lessee," care this office, wants to lease a good theatre in a paying town in the New England or Middle States.

Good and desirable open time, including Washington's Birthday, is still to be had at the New Park City Theatre, which is doing the business of Bridgeport, Conn.

Barnet and Chadwick, the authors and composers of the comic opera Tabasco, warn managers and others against the production of this opera, of which they are the sole owners, or of any infringement of their rights. Tabasco was produced by Thomas Q. Seabrooke, proving moderately successful.

Paula Edwards made a success at the Park, Boston, recently. Bettina Gerard was taken ill and gave up the part of the Queen of Burlesque, which Miss Edwards took up at the shortest notice and played so capably as to win praise from all the papers in the city. This is the second time that Miss Edwards has made a hit in this manner here, the first being in Tabasco at the Boston Museum last Spring.

Ethelyn Friend, the Boston soubrette, who is now abroad, will remain in Paris until April, when she will go to London and may accept an engagement there.

Irene Murphy left Boston recently to join the Seabrooke Opera company, to play the parts formerly taken by Mrs. Seabrooke, who is seriously ill.

All burlesque companies playing in Boston have to submit samples of their lithographs to the committee on licenses before being displayed on the bill-boards.

The Powers divorce suit has ended in a decree nisi for Leland T., the dramatic representative, against Louise Baldwin, the soprano.

Arnold Kiraly, who is superintending the ballet production at the Howard Athenaeum, Boston, has in mind two spectacles for production in Boston, New York and Philadelphia. One is an out-door affair, and both deal with historical subjects. If he succeeds in getting the desired financial backing, here will be a great chance for the American ballet girl, for Mr. Kiraly has great faith in her.

A Boston Record reporter called upon Harry Woodruff in his apartments in Ware Hall, Harvard, and as a result a column newspaper article appeared giving a capital description of the valuable curios collected by Mr. Woodruff in his travels. His rooms are the most elaborately furnished of any at Harvard.

The Saturday Morning Club—all women—of Boston will present, A Winter's Tale in Copley Hall, Feb. 18. As on the occasion of the presentation of Antique five years ago, no men will be present as spectators. The stage arrangements will be the same as those of Shakespeare's time, with spectators on the stage, simple scenery, and unpretentious effects. Among those interested in the production are Franklin Sargent, Professor J. S. Hayes, George P. Baker, Walter H. Dugan, and John C. Abbott.

RUSSIA'S EMPRESS GAINS STRENGTH.

The products of Mariami Wine (Via Mariami) should, according to report, soon have a splendid market in Russia for their nerve and brain tonic, as the Dowager Empress has, at the suggestion of the Princess of Wales, drunk it since the death of her Consort, with the most remarkable and beneficial results. It seems that her Majesty is one of the many delicate persons with whom stimulating drugs like quinine, iron, and Peruvian bark disagree, but such is not the case with the wine tonic referred to. It is well known that the Princess of Wales also derived increased strength of brain and nerve from it during her last great trials. Moreover, in consequence of the benefits obtained by the Empress a great demand for this tonic has sprung up among ladies of Russian aristocracy suffering from "nerves."—The Courier Journal, London, Jan. 12, 1895.

THE DRAMA IN PARIS.

PARIS, Jan. 20, 1895.

A good downright melodrama of the old type does duty for the pantomime here at Christmas time. The former is certainly more exciting and violent performance than the traditional Drury Lane spectacle play, but it is perhaps on the other hand more moral. Virtue does get considerably "put upon" by vice during the play, but it always triumphs in the end, and then the good people in French melodramas are always very delightful and the villains uninteresting, while it would be useless to disguise the fact that the unprincipled clown is decidedly a more popular person with his audience than the righteous "Bobby."

THE STORY OF THE RUFFIANS OF PARIS.

Les Ruffians de Paris, by M. M. Drack, just produced at the theatre which is somewhat inaptly named the Ambigu-Comique, is a harrowing drama in six acts. The heroine is a young, charming and wealthy lady, and the hero an equally young and charming, but penniless artist. Both are Swedes, though that is immaterial as far as the story is concerned. The chief villain is a woman, the girl's stepmother, whose accomplices are legion and all of the deepest dye.

In order to get hold of the girl's money she concocts a plan with the help of a band of ruffians headed by a swell swindler for the purpose of kidnapping the girl. The gang is, by the way, in the habit of kidnapping people, sequestering them and driving them slowly mad, by means of divers mysterious medical devices known to them alone. A banker and a baron have been thus spirited away already.

The young Swedish artist has enough to do to frustrate the knavish tricks of the gang of "Ruffians de Paris."

His first attempt to rescue the girl who has been enticed into a trap fails. He and some of his friends who have formed themselves into a kind of opposition league of amateur detectives, fight the latter, but are worsted. Force having failed, the virtuous party have recourse to stratagem. They turn the tables on the kidnappers, kidnap one or two of them, and thanks to hypnotism and thought-reading, worm their guilty secrets out of them. They thus discover the secret hiding place where the brigands kept their victims and slowly tortured them, and reach the spot in time to save the lives of the heroine and the long-suffering baron and banker.

The former's first move is to strangle his wife, who had been the "mauvais génie" of the gang of ruffians—if they may be supposed to have needed one—and the next move on the part of every body who is able to is to get married and live happily ever afterwards. Of course, all the villains are fully punished, and, of course, the six acts are full of numberless minor incidents too intricate to relate.

The interest in Les Ruffians de Paris never flags during the whole six acts, and that is the best praise one could bestow on such a production.

STILL ANOTHER PIÉROT.

Another novelty has been a trifling one-act piece by M. Legendre, produced at the Odeon, and called by the English title of At Home. The characters are Pierrot, Fridoline and Harlequin. Gay, fickle Harlequin makes love to Fridoline, but the girl is a good girl and means to remain so as long as Pierrot is true to her. Pierrot to all intents and purposes is as true as steel and sedate as a judge. He refuses indignantly to go and sup with Harlequin in gay company. Alas! however, Pierrot turns out to be but a Pecksniff after all! He is caught in the act of making violent protestations of affection to the maid, Suzette. The curtain falls, and we are left in doubt as to Fridoline's subsequent proceedings. The trifle is prettily written and well acted.

A NEW PALAIS-ROYAL FARCE.

The Palais-Royal Theatre, the home of French fun, has just produced a decidedly funny and peculiarly French farcical comedy by MM. Albin Valabrègue and Maurice Hennequin, both renowned vaudeville writers. The plot of Les Ricochets de l'Amour is almost impossible to relate. All the fun in the piece arises out of the absurd situations into which all the characters manage to get mixed up, and when retold in cold blood the wild antics of Henri and Juliette, and their friends Jacques and Marthe mean but little.

Juliette is devoted to Henri, but the latter is jealous and to set his unwarranted but persistent suspicions at rest, he determines to try Juliette's fidelity. He writes out a score or so of passionate love letters, gets them copied by Jacques, and sent at the rate of one a day to his wife.

Jacques, however, has a love affair on hand, and uses the letters written by Henri to induce the heart of his obdurate lady love, signing them with the very same name that Henri had invented for his wife's imaginary admirer.

Juliette after getting forty or so of the letters shows one to her dear friend, Marthe, whose rage may be imagined when she finds they are in Jacques' (her husband's) handwriting. She advises Juliette to accept the rendezvous named—which is to be at an apartment hired for his diabolical scheme by Henri. She (Marthe) will go with her and put the unfaithful Jacques to shame.

But Henri finding his wife is true as gold gives up his idea of trying her and lends his apartment to Jacques, who has at last succeeded in making his lady-love lend him a willing ear.

Accordingly, Juliette and Marthe, then Jacques and his flame, then Henri, who has discovered that Juliette has accepted the fictitious rendezvous, all gather together in the apartment hired by Henri. Some are in cupboards, others are behind curtains, and everybody is bewildered. Stormy explanations ensue. At length everything is cleared up to the satisfaction of everybody except Jacques and his righteously indignant spouse.

The bewilderment of the landlord of the apartment where all this takes place and of his servant adds to the fun of the thing. The actors of the Palais-Royal play with wonderful dash and "entrain," and the acting is quite as important a part of a performance of this kind as the play itself.

M. Colonne has continued his "Berlioz Cycle" with the oratorio "L'Enfance du Christ," which has been for some years staple fare at the Châtelet concerts. Last Sunday's performance, in which the principal soloists were Madame Anguez de Montant and Madame Engel and Fournets, was a capital one.

L. JERROLD.

BORN.

TAPSFIELD.—A son to Mr. and Mrs. Sedley Tapsfield, at Rochester, N. Y., on Jan. 20.

MARRIED.

BATJER-MINTER.—W. F. D. Batjer and Lois Minter, at Abilene, Tex., on Jan. 16.

GOLDEN—KITTLEMAN.—Richard Golden and Katherine Kittleman, by the Rev. J. W. Phillips, in Cohoes, N. Y., on Jan. 20.

GOODRICH-VANE.—George Goodrich and Lilla Vane, in Yonkers.

JAKOBOWSKI-BROWN.—Edward Jakobowski and Mrs. Clara O. Brown, in St. Thomas' Church, on Jan. 21, by the Rev. Dr. Brown.

DIED.

ANDERSON.—Vigo Anderson, in Chicago, on Jan. 29.

BURBANK.—Dr. David Burbank, at Los Angeles, Cal., on Jan. 21.

HOMANS.—Emma R. Homans, at Hyde Park, Mass., on Feb. 1.

HEISEY.—Florence M. Heisey, only child of Mart. E. and Ida P. Heisey, on Jan. 20, aged nine months and two days.

KING.—Arthur N. King, at St. Paul, Minn., on Jan. 27, of rheumatic fever, in his twenty-first year.

LENNON.—Howard A. Lennon, in Florida.

McKEON.—James M. McKeon, in Boston, on Jan. 28, of pneumonia, aged 36 years.

NORTON.—John W. Norton, in a railroad accident, on Jan. 28.

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CORRESPONDENCE.

(CONTINUED FROM PAGE 5.)

blizzard for opposition. Josh Spruceby 26; good business.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): House dark Jan. 28-2. Admittance (John Bonland, manager): House dark 28-2.

BOONE.—PHILIPS OPERA HOUSE (L. C. Goodwin, manager): The Derby Winner Jan. 28; fair house. May Vokes Comedy co. 4-9.

CHEROKEE.—GRAND OPERA HOUSE (Sanford and Moore, managers): Warner Comedy co. Jan. 21-26; moderate business. Roberts-Martin Faust co. 1.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Von Vossion to fair business Jan. 21. Hans Albert, violinist, 22 drew a fair house and was well received. Firemen's Annual Social 23 was an enjoyable affair, as usual. Swan from Sweden 25 failed to appear or give notice of cancellation. The Lyon Comedy co. open their week's engagement 28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): Kimball Opera Comique co., with all the old favorites, Jan. 23; good house. Corinne, Lillian Knott and Willard Simms make a strong trio. Charles's Aunt 29; large audience. Last Days of Pompeii 4; Cleveland's Minstrels 2. The Girl I Left Behind Me 4; Pawn Ticket 210; 6; Wang & Fencing Master 11. The Cedar Rapids Elks went to Marshalltown 23 and instituted Lodge 282, E. P. O. E., in that city.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Charles's Aunt Jan. 28 proved very amusing to a good house. The Girl I Left Behind Me 3; Robert Hilliard in The Nominee underlined. The Rainbow Ball by the ladies of the Unity Society at Styer's Opera House was the society event of the season. Mr. Bear, of the Grand, leaves for his semi-annual trip to New York Feb. 8.

CRESTON.—OPERA HOUSE (J. H. Pait, manager): Remenyi Concert co. Jan. 23; large and fashionable audience. Swan from Sweden 23; Bostonians 4; A Breezy Time 22.

CHARLES CITY.—HILDEBRITH OPERA HOUSE (C. H. Shaw, manager): Metropolitan Opera co. Jan. 28; fair business. John Dillon 4.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): Country Circus Jan. 28; good business. Joseph Murphy in Kerry Gow 28; good business.

INDEPENDENCE.—GIDNEY OPERA HOUSE (R. M. Campbell, manager): County Fair Jan. 28; crowded house and well-pleased audience.

INDIANA.

LOGANSPOUT.—DOLAN'S OPERA HOUSE (S. R. Patterson, manager): Robert Hilliard in The Nominee with My Lady Help, as a curtain raiser, to a large and delighted audience Jan. 22. Mr. Hilliard was received with marked favor, as was also Theodore Babcock, who as Dr. Bunyon was very effective. James A. Herne in Shore Acres 26; large advance sale. Owing to the bursting of steam pipes they could not give a performance. Gorman Brothers in Gilhoolys Abroad; excellent performance to a fair house 28. Andrews' Opera co. 30; Frohman's Men and Women 2; Young Mrs. Winthrop 6; Frohman's June 9.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The Limited Mail Jan. 23 was greeted by a large and appreciative audience. The co. is an excellent one and introduced a number of specialties, all of which were well executed. The contention dance of Beatrice was the most marvelous piece of stage dancing ever seen here. Will Spaulding as Barney O'Rangan acquitted himself in a very creditable manner. Pete Baker and a very clever co. gave Chris and Lena to big business 26. This piece has had its day, and it is about time for Mr. Baker to appear in a new play. Mr. Baker's personal popularity, however, always gives him a big house here. The supporting co. is the best he has had for several years, and includes Viva Walters, J. C. Rabich and James Whitcomb. Lizzie Willson as Lena, although new in the part, gave general satisfaction. Young Mrs. Winthrop 4; A Cork Man 9.

EVANSVILLE.—GRAND (King Cobbs, manager): Walker Whiteside in Hamlet Jan. 23; good-sized house. Lost in New York 25; very fair house. In Old Kentucky drew very well 28, considering a heavy storm that prevailed all day. Clay Clement in The New Dominion 30; The Fencing Master 1. The Trolley System 3; Alimony (return date) 11; Lillian Lewis 13; Jane 15. Grand Opera House (Frank McGibney, manager): Clay Clement in The New Dominion 24; My Aunt Bridget 4; A Cork Man 6; Rip Van Winkle 7; A Pair of Kids 9; The Colonel and I 11; U. T. C. 16.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Robert Hilliard in The Nominee to a delighted audience Jan. 21. Pete Baker in Chris and Lena 23; fair house. Charles Dickson gave a Jolly Good Fellow 25 to an enthusiastic audience. 8 Bells 30; Charles's Aunt 31. Gossip: A benefit will soon be tendered to our veteran manager, Hon. F. E. D. McGinley.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): The Holden Comedy co. closed their week's engagement Jan. 26. They did a very large business and pleased at popular prices. Pitou's Across the Potomac 31.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Elmer E. Vance's Limited Mail Jan. 23 pleased a small house. The Trolley System 3; Alimony (return date) 11; Lillian Lewis 13; Jane 15. Grand Opera House (Frank McGibney, manager): Clay Clement in The New Dominion 24; My Aunt Bridget 4; A Cork Man 6; Rip Van Winkle 7; A Pair of Kids 9; The Colonel and I 11; U. T. C. 16.

WASHINGTON.—OPERA HOUSE (Hortall Brothers, managers): Walker Whiteside in Rachelien Jan. 22; very large audience. Lost in New York 24; packed house. Clay Clement in The New Dominion 27; Prodigal Father 2.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Jule Walters in Side Tracked Jan. 19 made the hit of the season; large, well-pleased audience. James A. Reilly 30 failed to appear and gave no excuse.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Rice and Barton's comedians played a good-sized audience Jan. 26. Jane 4; Ole Olson 12.

ALEXANDRIA.—OPERA HOUSE (W. A. Hughes, manager): Lahodie-Roswell co. in Damon and Pythian, Ingomar and Faust 21-23; poor business; good performance. Home Talent Minstrels 28.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): The Ensign Jan. 21; fair business. Clay Clement presented the New Dominion for bicycle club benefit to a large and well-pleased audience 22. Robert Hilliard in The Nominee 24; fair business. Charles Dickson in Incog, to matinee, and A Jolly Good Fellow evening 25 to fair business.

DUNKIRK.—TODD'S OPERA HOUSE (M. Wiltman, manager): House dark Jan. 28-2. Bartley Campbell's Galley Slave 6.

ANGOLA.—CROXTON'S OPERA HOUSE (P. A. Croxtton, manager): House dark weeks Jan. 21-2.

MUNCIE.—WYSONG'S OPERA HOUSE (H. R. Wyson, manager): Alha Heywood in Down in Injanny and Edgewood Folks to a fair house Jan. 22. The most satisfactory performance given in Muncie for a long time. Murray and Mack's Finnegans Ball 25 to a crowded house.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Spooner Comedy co. in repertoire week of Jan. 21-25 to very good business. Herbert Cawthorn in his new play A Cork Man 2; Jane 5.

PERU.—EMERICK'S OPERA HOUSE (S. R. Patterson, manager): Robert Hilliard in The Nominee Jan. 23; largest house of the season. The Spider and Fly co. 26; Andrews' Opera co. 29; both to good business. Men and Women 1; largest advance sale of the season.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Robert L. Hayman, manager): Spider and Fly co. to fair business Jan. 24. Lost in New York 28; top-heavy house.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): The Dazzler Jan. 21; packed house. ITEM: THE MIRROR is on sale every week at Will J. Albers' book-store.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): The Dazzler Jan. 22 pleased a fair audience. Spider and Fly 26; top-heavy house. ITEM: Raymond Finlay and Lottie Burke of the Dazzler made a pronounced hit and received several curtain calls.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Alha Heywood in Edgewood Folks to a good and well-pleased audience Jan. 23. Ezra Kendall in A Pair of Kids 8.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Clay Clement and a capable co. presented The New Dominion Jan. 28 to fair business despite a heavy snow storm. The Robinson Opera co. in repertoire opened 29 for five nights. ITEM: Mr. Wilber, acting manager for Frohman's New Dominion co., severed his connection with that attraction here.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Charles's Aunt, Southern, to a crowded house Jan. 29; most pleasing and finished performance. A Cork Man 8; Clay Clement 13; local talent 22; Fahi's Romani 25.

CONNEERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): Lahodie-Roswell co. in Faust Jan. 28; return date; satisfactory performance to good business. G. Harris Eldon in Rip Van Winkle 8; Stowe and Co., U. T. C. 18; Fabio Romani 25.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and U. D. Oliver, managers): Roland Reed, who was booked Jan. 26, and who failed to arrive here until midnight of that date on account of his train being snowed under just outside of Niles, Mich., returned 30 and presented The Politician to a packed house. Charles's Aunt is booked for 11. ITEM: GOOD'S OPERA HOUSE (J. E. Toms, manager): The Holden Comedy co., with Kitty De Lorme in the leading roles, are to be a very successful week's engagement 29-2. Miss De Lorme has made many friends here, and will arrange to play a return date before the close of the season.

MICHIGAN CITY.—OPERA HOUSE (E. M. Bailey, manager): Herbert Cawthorn in A Cork Man to good business Jan. 29. Graham Earl 4-9.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager): O. T. Crawford, local manager; Joe Murphy in Shaun Kue, Jan. 21, drew a very large and sympathetic audience, although both play and star have been seen here so often as to be household words. One reason for his personal popularity is that his plays are clean and wholesome, and he is always surrounded by a carefully-chosen and first-class support. John L. Sullivan in A True American 23, again brought out a big house. Rumors as to the dissensions in his co. are earnestly denied by the manager, who emphatically asserts that the co. is now the same with one exception as when it took the road in the beginning of the season, and will fill all dates. His route is solidly booked, and printed out, till late in the season, and judging by the patronage here and the figures of his business elsewhere this year, the "strong boy" from Boston has lost none of his hold on the public "as loves a cove who loves a mill." The Girl I Left Behind Me 24 was another big magnet, and both play and cast were very acceptable. The title evoked much adverse criticism, and numbers stayed away thinking it was another wearisome "Blue and Gray" drama. The Span of Life 25 drew a fair audience in spite of the blizzard which raged all day. The entire co. was twice called before the curtain, a most unusual testimonial of our appreciation. Carrie Turner in The Crust of Society 26 again tested the seating capacity of the house. ITEM: E. L. Davenport, of The Crust of Society, was a guest while here of J. Fred. Scott, formerly manager of the old Arch Street Theatre, Philadelphia. Mr. Davenport leaves the co. next week at Kansas City to accept a New York engagement. All of the attractions this week complained of the cos. on this circuit being too "bunched," and expressed themselves as being desirous of making alterations if possible in the near routings.

GIRARD.—HERTZNER'S OPERA HOUSE (H. E. Hertzner, manager): Frank Jones in Our Country Cousin Jan. 23; crowded house and performance good.

PARSONS.—EDWARDS' OPERA HOUSE (Charles M. Johnson, manager): Alabama Jan. 22; fair business. Paul Kauvar co. 30.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Our Country Cousin Jan. 22; small house; performance fair. Alabama with Frank Bangs in the leading role, to a good house 23; performance very fine. The Copper Lion, booked for 28, failed to arrive. The co. closed a few days before, but the manager did not think it necessary to notify Manager Ernich, who was at the cost of lighting and heating the house, as well as other expenses. J. K. Emmet 9.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, proprietor): Charles Frohman's The Girl I Left Behind Me co. made a most favorable impression on a brilliant audience Jan. 22. John L. Sullivan in A True American 24; large galleries. Although billed but a very short time, the Jarreau Comedy co. did a good business 25 in Starlight; performance and co. good.

MUSC HALL. (Prof. George B. Penny, director): Blind Boone and co. gave their musical performance to a fair house. Remenyi is booked for 30, and will no doubt do a large business here as usual.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): William Gray's Aunt Sally co. Jan. 28.

NEWTON.—RAGDALE'S OPERA HOUSE (W. J. Puett, manager): The Copper Lion Jan. 22; poor business. The Aunt Sally co. 24; fair business. J. K. Emmet 1.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Joseph Murphy in Kerry Gow Jan. 22; good business. The Girl I Left Behind Me 23; S. R. O. The Span of Life 24; John L. Sullivan 25; The Crust of Society 27.

EMPORIA.—WHITLER OPERA HOUSE (H. C. Whitely, manager): Aunt Sally Jan. 23; good house; performance fair. Paul Kauvar and J. K. Emmet are underlined.

OTTAWA.—OPERA HOUSE (A. Morrison, manager): John L. Sullivan presented A True American Jan. 25 to a top-heavy house. The specialties were good. Robert Mack, the King Sisters, and the Barrows children gave a special performance to a packed house. The Jarreau Comedy co. 29; Duncan Clark's Women Minstrels 5. Auditorium (Charles H. Ridgway, manager): Paul Kauvar 1; J. K. Emmet 8.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): William Gray in Aunt Sally Jan. 28; fair performance to good business.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): J. K. Emmet in Fritz in a Mad House to S. R. O. Jan. 28.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Copper Lion (under the management of George J. Bub) Jan. 23 to a top-heavy house.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE: House dark week Jan. 28-2.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): The Fencing Master Jan. 23; crowded house. Walker Whiteside as Rachelien 25; small business.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): Al. G. Field's Minstrels Jan. 21; people turned away; good performance. Bates Brothers' Humpty Dumpty 26; small business. Performance fair. Bunch of Keys 4; Mr. and Mrs. Robert Wayne booked for a week in March.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): House dark Jan. 21-26.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Stuart Robson in The Henrietta Jan. 21; good business. James O'Neill 26; most excellent performance to a small house. Friends 30; In Old Kentucky 1; Bunch of Keys 3; Milton Nobles 7; Alexander Salvini 12; Robert Downing 16.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Fred. C. Whitney's Fencing Master delighted a large audience Jan. 26. Dorothy Norton won the audience by her beauty and talent.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweet, manager): The Passing Show Jan. 26; large and fashionable audience. Prodigal Father 1; Marie Jansen in Delmonico's at 517; Lord Roomey 12; Willard 12; Herbert Cawthorn in A Cork Man 18; Limited Mail 25.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Stuart Robson in The Henrietta Jan. 22; packed house; performance fair. James O'Neill 25; good business; performance excellent. The Fencing Master 30; small house; performance poor.

NOTICE.
Owing to similarity in names of Theatres in opposite cities, I beg to announce that
"THE WINNING TRIPLETS"
comprise the Three REPRESENTATIVE
and EXCLUSIVELY first-class Theatres of
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LOUISIANA.

MONROE.—ITEM: The Opera House here was burned down in 1894. The Tabernacle, originally intended for religious services, is now let to traveling cos. Manager R. L. Phrofit is looking for the Tabernacle.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): In Old Kentucky Jan. 26; large house. Ex-Gov. "Bob" Taylor 30; Black Patti 8; Aunt Sally 12.

NEW IBERIA.—OPERA HOUSE (Max Matthes, manager): Gustave Frohman's Jane co. with Belle Gilbert in the leading role, delighted a large audience Jan. 19. Emma Warren with a capable co. to fair business 21-26.

MAINE.

PORTLAND.—LOTROP'S PORTLAND THEATRE (Charles C. Tuckebury, manager): Charles L. Davis gave his farewell performance as Alvin Joslin to a crowded house Jan. 19. Jacques Kruger in Hoss and Hoss 21, 22, was fairly well received. Archie Boyd in The Country Squire 23, 26; big business. William A. Brady's The Cotton King by Sutton Vane 28-30; Willie Collier in his latest One of the Boys 1, 2. CITY HALL (Charles F. Libby, manager): Prince Pro Tem 25, 26 was heartily enjoyed.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Hoss and Hoss Jan. 23; large and well-pleased audience. Harry Crandall, an old favorite here, made a great hit. Alvin Joslin 21.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Archie Boyd in The Country Squire Jan. 23; poor business. C. N. Bertram's Comedians in Hoss and Hoss 25; fair house. Prince Pro Tem 28; good business.

DELFEST.—OPERA HOUSE (F. E. Cottrell, manager): Harry Lindley in repertoire Jan. 28-31 to lightness.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (John Staulmumber): The New Si Perkins drew a fair house Jan. 28.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetter, manager): Si Perkins to a poor house Jan. 28; Robert Downing 8.

FREDERICK.—CITY OPERA HOUSE (F. B. Rhodes, manager): The Burglar Jan. 28; fair house in spite of driving snowstorm; splendid performance. Si Perkins 1. ITEM: Manager Rhodes is endeavoring to secure The Burglar for a return date.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Lincoln J. Carter's Tornado amused fair audiences Jan. 25, 26. The Amazons, with a very strong co. in the cast, including Johnstone Bennett, did a large business 29. Sawtelle Dramatic co. 4-9; Mr. and Mrs. Kendall 18. COLUMBIA THEATRE (J. C. Davis, manager): Joseph D. Clifton's Ranch King co. closed a poor week's business 25. The Ladies' Club Burlesque co. 4. RICH'S THEATRE (John P. Wild, manager): Week of 28-2; Martell Family, Filton and Errol, Alice Hodgdon, Williams and Barton, Bert Hale, Beaumont Sisters, and Fish and Quigg. ITEM: Rich's Theatre will give up variety and open 4 with a stock co. Our Railroad Men will be the opening bill. The co. is composed of Katharine Howe, Miss La Marr, Miss Shewell, G. W. Murray, E. L. Munroe, Arthur Davidson, William Hill, Lou Gordon, Harry La Marr, Signor Martini, and Frank Howe, the latter stage manager.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Lowell Dramatic co. in A Celebrated Case to a light house Jan. 26. Jacob Litt's co., led by Laura Burt and Forrest Robinson, presented in Old Kentucky to crowded houses and a S. R. O. matinee 28, 29. Strong co. and scenic effects very fine. William Collier in One of the Boys 28; Archie Boyd 31; Rose Coghlan in Diplomacy 30; Manola-Manola co. 2.

MUSIC HALL. (Thomas and Watson, managers): The stock co. played Ed Lynne and O'Day the Alderman to large and well-pleased audiences week of 21-26. The Danites underlined. ITEM: The Orchestral Society gave an excellent concert to a good house 27. Marion McAlvin, late of Joe Ott's forces, has signed as the Princess in the Prince Pro Tem co. She joined the co. at Bath, Me. Manager Watson has assumed his duties as manager of the theatre once more.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): House dark week of Jan. 28-2.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): Fanny Rice Jan. 29 in Raspberry Shrub Sec and Nancy to a fair house. This was Miss Rice's initial performance of Raspberry Shrub Sec and displayed her versatility to good advantage. The supporting co. is excellent. The piece was well received. Agnes Herndon 6; Trip to Chinatown 8; Thatcher and Johnson's Minstrels 12; The Silver King 14; Ullie Akersstrom 25-27.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Fanny Rice in Nancy gave a very satisfactory entertainment Jan. 24. Cumming's lecture on The Passion Play with stereopticon illustrations and a full chorus of local singers, pleased a large audience 24. Kellar 5. ITEM: Frank E. Mason, the regular manager of the Fanny Rice co., reports good business so far through the season, and speaks highly of THE MIRROR and its staff.

GLOUCESTER.—CITY HALL (Popular Amusement Co., managers): Dan Daly in After the Ball Jan. 29 to a good house. ITEM: Mr. Daly, who is well-known here, received a hearty welcome, but owing to a severe cold he could not sing his many catchy songs. WINSTON HALL (W. H. Kelleher, manager): Brandon and Regina, the Le Roy, Emory and Russell, Lillian Chester, Byron and Blanch, Addie Smith, and Devine and Traynor 28-2.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Manola-Manola and her son, Augustin, in The Boy Tramp Jan. 25 and Cell 2; 28; fair business. Robert Hilliard in The Nominee 30; Mr. and Mrs. Durward 1; William Barry in The Rising Generation 2.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Agnes Herndon in La Belle Marie to a small audience Jan. 28; performance excellent; co. strong. Hoss and Hoss 30; Joseph Haworth in Hamlet 3; Pizarro 22. ITEM: Woodward Barrett, the comedian, was in town and attended the performance at the Park 28. The net profit to the Young Men's Union, for whose benefit The Bohemian Girl was given 22, 23, is over \$400.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Tornado Jan. 23, 24; Humanity 25, 26; both to fair houses. The Sorcerer, by local talent, 29; large houses. In Old Kentucky 30; S. R. O.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Davis and Keogh's co. in Rush City made a big hit to a big house Jan. 30. Messrs. Matthews and Bulger and O'Brien and Merri Osborne shared the honors. Agnes Herndon 1; A Trip to Chinatown 6.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Willie Collier and his excellent co. to a well-pleased audience Jan. 28. Sheridan Club Minstrels, local, to large business 29. Prince Pro Tem 1.

ANDOVER.—OPERA HOUSE (Havden Brothers, managers): Fiske Jubilee Singers Jan. 28; packed house. Prince Pro Tem Opera co. 31; largest house of the season. The Amazon 7; The Cotton King 20.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Katherine Robber in repertoire to the largest business on record at this house at popular prices Jan. 21-30. Humanity canceled 29, 29. PARK THEATRE (C. H. Prouty, manager): This house has been thoroughly renovated and new scenery added, and Man-

ST. PAUL: METROPOLITAN OPERA HOUSE.
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ager Prouty has the best wishes of his many friends for a successful season.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Fanny Rice Jan. 26; fair house and good performance. Rush City 30, 31; large business. Prince Pro Tem 4; Nat Goodwin 6; Alvin Joslin 7; Dan Daly 9. PARLOR THEATRE (H. B. Tucker, manager): These people were at this theatre 28-2. Will Nankerville, Emil Mueller, Grace Marston, Hanley, Logan and Hanley and William A. Meehan's trained dogs.

HAVENHILL.—ACADEMY OF MUSIC (James F. West, manager): Prince Pro Tem Jan. 28; crowded house. Dan Daly in After the Ball 28; good house. The piece is quite funny and Daly is good. Co. fair. In Old Kentucky 29; S. R. O. Co. good and scenery elegant. ITEM: Manager George W. Heath's Peck's Bad Boy co. closed in Cincinnati, O., and Mr. Heath has returned to his home in this city. Poor business the cause. He will start again in about a month on the Eastern circuit with a reorganized co.—Manager West tendered the free use of the Academy for the strikers' benefit 29.

TAUNTON.—THEATRE (H. L. Peck, manager): Dan Daly in After the Ball Jan. 23; good house. Sousa's Band 11; Mr. and Mrs. Kellar 14.

LYNN.—THEATRE (Dodge and Harrison, managers): Agnes Herndon to fair business Jan. 25, 26. Rose Coghlan 28; highly intelligent and appreciative audience. Willie Collier 29 did not have the attendance the attraction deserved. Ward and Vokes 5; Captain Paul 6, 7. MUSIC HALL (C. E. Cook, manager): George T. Gregory's Pantomime co., presenting Humpty Dumpty's Frolics 31-2.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): In Old Kentucky (No. 1) packed the house Jan. 23. Charles L. Davis in Alvin Joslin appeared to a good house 28. Rose Coghlan, supported by a co. of unusual excellence, gave a fine performance of Diplomacy 29 to a fair-sized audience. Humanity canceled 1, 2, and in its place will come Brown University Glee Club 1 and Coon Hollow 2. The Amazons 4; Power of Gold 6, 7; Ward and Vokes 8.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Waite Comedy co. Jan. 21-25 to big business. Fanny Rice in Nancy pleased a good house 28. Rush City 29; good house. THE EMPIRE (Fred. Hall, manager): Austin's Variety co. 24-26; fair attendance. ITEM: Frank E. Morse is back with Fanny Rice as manager, and her husband, George W. Purdy, is in advance. She opens her performance at Westfield 29 with a new curtain-raiser, Raspberry Shrub Sec.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Howard stock co., with band and orchestra, did a good business Jan. 28-2. Charles L. Davis in Alvin Joslin 3; Manola-Manola co. in Friend Fritz March 15. WILSON'S OPERA HOUSE (Thomas Hanley, manager): Leoni and Everett's Ladies' Club Burlesque played a return engagement 28-30, with matinees, to good business. ITEM: Blyou (William Henry, manager): Co. booked for 28-2 failed to appear and the house remained dark. ITEM: Typographical Union, 216, will give a concert 15, and among the artists to appear are Leo Fox, the noted boy soprano, of Albany, N. Y., and Mrs. J. McPartlin, of Hoosick Falls, N. Y.—The lady minstrels to appear under the auspices of local Odd Fellows 7, 8 include the prominent society young women of the city.

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Max Miller, Frank Dayton, Porter J. White, Louis B. Hall, V. Minnelli, W. Eldridge, Olga Verne, Viola Arthur, Mina Genell,
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MICHIGAN.

JACKSON.—HARRISON OPERA HOUSE (W. W. Todd, manager): Rice's 1892 Jan. 24; largest house of the season. Receipts, \$300. Mark Smith as Queen Isabella made an emphatic hit. Charles Dickinson 29; benefit of Jackson Lodge, 113, R. P. O. E.

OSWEGO.—SALISBURY OPERA HOUSE (Salisbury and Brewer, managers): The house has been dark for the past two weeks. Lanigan's Luck by Chaffell and Janette's stock co. (local) 7, 8.

ADRIAN.—CROSWELL'S OPERA HOUSE (Cook and King, managers): Tony Farrell in My Colleen Jan. 23; fair business. Edgewood Folks 1; Robin Hood Opera co. 11.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): 1892 was presented Jan. 15 to S. R. O. Mark Smith as Isabella made a great hit. Roland Reed 16 in The Politician to the most fashionable audience of the season. He was ably supported by Isadore Rush. House dark 28, 29.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): 1892 was presented Jan. 15 to S. R. O. Mark Smith as Isabella made a great hit. Roland Reed 16 in The Politician to the most fashionable audience of the season. He was ably supported by Isadore Rush. House dark 28, 29.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Roland Reed in The Politician drew a large audience Jan. 22. The Christian Union Meeting 28; Ole Olson 1; Charles Dickinson in Incog. 6; Edgewood Folks 8; Spider and Fly 9.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Rice's 1892 co. was greeted by a full house Jan. 25; performance very satisfactory. Charles Dickinson in Incog. pleased a small audience 28. Bronson's home talent minstrel undelined.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Tony Farrell in Garry Owen Jan. 23; small house. Rice and Barton as Noodle and Poodle 28; fair house.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Side Tracked to a fair house Jan. 28, 1892. Alpha Heywood, Thomas Q. Scabrooke, Otis Skinner, and Special Delivery are immediate bookings.

DOWAGIAC.—BROWN MEMORIAL THEATRE (W. T. Leckie, manager): Roland Reed in The Politician Jan. 25, despite the bad weather to a fair house. ITEMS: Mr. Reed made a speech complimenting us on our beautiful and well equipped theatre and our fine orchestra. Charles Dickinson in Incog. 4.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): 1892 Jan. 23; crowded house. Tony Farrell was booked for 21 but canceled.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Across the Potomac to a small house Jan. 28; deserved better patronage. The Cross Roads of Life 11. STAR THEATRE (Stevenson and Mead, managers): The Texas King opened 28 for week to a fair house. Black Flag 4-9.

COLDWATER.—THEATRE (J. T. Jackson, manager): Professor Norris' Canine Paradox Jan. 28; good audience. Alpha Heywood in Edgewood Folks 28; large audience. The performance was good. The curtain raiser, Down in Injunny, deserves special mention. ITEMS: The home of Fred. Truesdell, of Edgewood Folks, is near this city.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Roland Reed drew a large house in The Politician Jan. 24. Rice's 1892, with pretty girls, pretty scenery, and pretty (old) gags played to large business 28, 29. Charles Dickinson 1, 2; Spider and Fly 11; Charley's Aunt 18. GRAND (O. Starr, manager): Pawa Ticket 230, with Amy Lee and P. A. Anderson, did a fair business 28-30 and gave a very good performance of a very good play. Ada Gray in East Lynne 31-2.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Boim, manager): County Fair Jan. 14; Charles's Aunt 15; both to crowded houses. Our Flat 23; good house. The New Boy 7.

FARBOUT.—OPERA HOUSE (C. E. White, manager): County Fair Jan. 23.

ST. CLOUD.—CITY OPERA HOUSE (E. T. Davidson, manager): Charley's Aunt Jan. 23, with John D. Murphy in the title role, to S. R. O.; performance excellent.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The County Fair Jan. 22 pleased a fair-sized audience. Notwithstanding the bitter cold night Charley's Aunt filled the house 25 in one of the most satisfactory plays that has been presented here this season. Lewis Morrison's Faust 30.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The County Fair to a fine house Jan. 24. Lewis Morrison's Faust 28; good house. The Broken scene, with its electrical effects, is a great feature. Wang 4; Jane Cooch 6; Fall of Pompeii 8; Wilson Repertoire co. 11-16.

RED WING.—THEATRE (William H. Stoddard, manager): Ida Van Cortland and co. in repertoire Jan. 21-26 to good business, producing Forget-Me-Not, The Mighty Dollar, Lucretia Borgia, East Lynne, The New Magdalen, The Blacksmith's Daughter, and at Saturday matinee, Bootles' Baby. An unusually select and appreciative audience greeted the production of The New Magdalen 25.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (C. R. Young, manager): Leola Mitchell in Braving the World Jan. 26.

COLUMBUS.—OPERA HOUSE (Joseph L. Craddock, manager): Ovide Musin Concert co. Jan. 23; large and fashionable audience.

GREENVILLE.—OPERA HOUSE (Langford and Hexter, managers): Mrs. Tom Thumb and her clever little co. Jan. 26, matinee and night, to good business. Rhea comes 21. ITEMS: H. G. Woodward, of the Mabel Paige co., which played here recently, is very felicitous and original in announcing from the stage the next night's hit. His wit is spontaneous and always enjoyable. During Mabel Paige's recent engagement in Greenville, Miss., May M. Ward, of that place, author of Daphne, wishing to show the little actress how much pleased she was with her performance of Daphne, presented to her a bracelet. Frank Morehouse made the presentation speech in a very happy manner.

CANTON.—OPERA HOUSE (Mont Priestly, manager): Signor Bosce Magnion Jan. 21, 25; small audiences.

WEST POINT.—OPERA HOUSE (Moses Grief, manager): Ex-Gov. Bob Taylor in his famous lecture, "Visions and Dreams," Jan. 25; full house.

VICKSBURG.—OPERA HOUSE (Piazza Co. proprietors): The Passing Show Jan. 21. The play, although entirely local to New York, was enjoyed by a top-heavy house. Mrs. Gen. Tom Thumb 28; matinee and night to a full house. Rhea 1.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Emily Banker 1; Rooney Comedy co. 14.

HELENA.—MINE'S OPERA HOUSE (J. L. Ming, manager): Nellie M. Henry in A Night at the Circus Jan. 21, 22 to good business. Gustave Frohman's co. in The New Boy 28, 29; Thomas W. Keene in Richard III. 1. ITEMS: A number of good attractions are promised for the near future.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Rickett's Troubadours to small houses Jan. 23-25. Thomas W. Keene 28-30; The New Boy 31-2; Katie Putnam 11-16. ITEMS: The benefit of the explosion sufferers given by the Nellie M. Henry co. 29 was a big success. The receipts were \$522.20, which was turned over to the relief committee. Miss McHenry and the entire co. was called before the curtain and cheered.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): House dark week of Jan. 21-26. Charley's Aunt 5; 8 Belles Black Crook 15; Passing Show 20.

CLINTON.—OPERA HOUSE (Braham and Piper, managers): A late train caused the Alabama co. to miss connections and cancel their date of Jan. 26. They

would have been greeted with a large house as their advance sale was very good. Duncan Clark's Minstrels 30.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Band concert, local, to large audiences Jan. 21. Professor Fluke's spectacular Carnival to good houses 23, 24. Davis' U. T. C. 28; Our Country Cousin 30.

NEVADA.—MOORE'S OPERA HOUSE (Leon Norris, manager): Alabama Jan. 24; good business. The Nona Jolly co. presenting The Kodak 28.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): H. J. W. Ham, lecture, Jan. 28. Fontana's Merry Makers, return, 29-31.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): McIntyre and Fitzgerald Jan. 21-26; good houses.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatten, manager): Duncan Clark's Women Minstrels Jan. 19; good business. Edwin Rostell 30, 31; Alabama 4.

BUTLER.—OPERA HOUSE (C. P. Catron, manager): Our Country Cousins Jan. 25; good co., poor house. Tickets \$1, and unfavorable weather. F. Hill's Women Minstrels 30.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): A grand charity hall for the benefit of the poor was the only opening of Tootle's Theatre doors for the week but was itself a sight long to be remembered. The entire first floor and stage was turned into an immense dancing floor. A goodly sum was realized. Remenyi 28; Charley's Aunt 3. CRAWFORD THEATRE (J. W. Hatten, manager): Joseph Murphy 23; large house. Salvini in Three Guardsmen 24 should have had a larger house. Span of Life 26; A Breezy Time 3. MENTION: Salvini carried all the scenery and properties, and closer attention was paid to detail and stage arrangement than in any other attraction for a long time.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Local talent under the direction of Elbert Payton in A Rose Garland to big business Jan. 25-29.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagon, manager): Barnes and Marvin's Players opened 29 in repertoire for a week to an average house. Edwin Rostell, billed for 28-4 failed to appear owing to an attachment against the co. at Chillicothe 22.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): Frohman's Men and Women capably presented by a good co., entertained a fair house Jan. 21, and in spite of the severest night of the season 25 J. K. Emmet was received by a good house in Fritz in a Mad House. The Girl I Left Behind Me 26 gave matinee and evening performances to good houses. The co. was good and in the main, I think, the same as here last season. Corinne in Henrik Hushon 31. DAN FENCK (F. C. Zehring, manager): George C. Williams gave an eloquent entertainment, by invitation, to a packed house 25.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): The Firemen was put on by local talent Jan. 25 with the assistance and instruction of George B. Tremaine, an actor. The Girl I Left Behind Me 29; good advance sale. Corinne cancelled 31. Barlow Brothers Minstrels 1.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): J. K. Emmet in Fritz in a Mad House Jan. 22; good business. Audience well pleased. Mr. Emmet's support was excellent, Hudson Liston, Hugh Hilton and Miss Emily Lytton deserving notice. A Breezy Time 9.

GRAND ISLAND.—BARTENBACH OPERA HOUSE: House dark Jan. 28-2.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Charles Frohman's Western co. in The Girl I Left Behind Me Jan. 25. This was the day of the big blizzard, but a fair audience braved the storm. The Beatrice correspondent of THE MIRROR visited Lincoln the evening of the performance of Men and Women by Gus Frohman's co., which had been materially strengthened in the appearance here in Charity City. It is sincerely regretted that the company did not play a return date here on their return from Kansas City.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The comic opera Priscilla, by Coolidge and Surrette, was given by the Wondancet Club, assisted by prominent singers of Concord before a large audience. The leading comedy role was taken by Mr. W. H. Dodd of Boston, late of Rice's, and he made the hit of the evening. The opera will be repeated 30. George B. Wright, the Miles Standish of the co., has signed with Denman Thompson for next season to go with his Southern Old Homestead co. The Fisk Jubilee Singers had a fair audience 29.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Hoss and Hoss was presented Jan. 28. Archie Boyd in The Country Squire was booked for 30 but on that date Manager Wingate received a postal card stating the co. had closed. Managers of co. should use the wire when cancelling dates at very short notice. The Deacon, by local talent, 3; The Castaways 8; Captain Paul 13; Manola-Mason 18.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Hoss and Hoss drew fairly Jan. 29. Ullie Akerstrom 4-6.

NASHUA.—THEATRE (A. H. Davis, manager): Charles L. Davis drew a fair-sized house Jan. 19. In Old Kentucky to the largest receipts of this season 22. The scenery, co. and effects were first class. Lillian Kennedy undelined.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Fisk Jubilee Singers gave a concert for the benefit of the G. A. R. Jan. 23 to good business.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Rose Coghlan in Diplomacy Jan. 20; large and fashionable audience. The Amazons did well 1. GORMAN'S THEATRE (Charles J. Gorman, manager): Lillian Kennedy in She Couldn't Marry Three 28-30 did well followed by Hands Across the Sea 31-2.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): John Griffith as Melchior in Faust drew good houses Jan. 28-2. The star was well received, and the scenic effects were very good. Kate Claxton and Mme. Jannaschek 4-9. H. R. Jagers' THEATRE (M. W. Tobin, representative): The Star Jagers amused light houses 28-30. There is no plot, but the piece serves to introduce a number of specialties. The Land of the Midnight Sun 31-2; Shaft No. 2, 4-6; Stowaway 7-9. WARDMAN'S OPERA HOUSE (Fred. Wardman, manager): Reilly and Wood's co. drew good houses 28-2. Hyde's Comedians 4-9. ITEMS: Erskine Lewis, late with Mrs. Langtry, replaced Edwin Bethel in Charles T. Ellis' co.—Cyril Norman, of The Man Without a Country co., was in town last week. He stopped long enough to witness a performance of Sowing the Wind. According to latest reports, Bob Fitzsimmons and his manager, Charles Olsen, both residents of this city, have had a disagreement. Olsen was formerly a public captain here, but he resigned his position to become Fitzsimmons' manager. At a recent meeting of the T. M. A., Mr. William H. Reed was chosen as delegate, and James C. McGuire alternate to the Grand Lodge in St. Louis, July 28.

PATERSON.—OPERA HOUSE (John J. Gochius, manager): The Police Patrol Jan. 24-26; top-heavy houses. Bobby Gaylor in Sport McAllister 28; fair house. Star and co. good. Land of the Midnight Sun 28-30; good co. and light scenery. Conroy and Fox in Hot Tamales 31; Donnelly and Girard in The Ramblers 1.

ELIZABETH.—LAVIN THEATRE (A. H. Simonds, manager): A Baggage Check Jan. 28; poor house. Conroy and Fox in Hot Tamales 1; May Smith Robbins in Little Tricake 2; That's her and Johnson's Minstrels 3; The New Boy 6. DRAKE OPERA HOUSE (William McD. Drake, manager): Robert Gaylor 29; fair house. Two Orphans 30; packed house. The Star Jagers 1; Charles McD. Foster 30. The Black Patti Concert co. appeared before a good-sized audience 27.

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LAUREL'S GEM THEATRE: Variety entertainment all the week.—CENTRAL THEATRE: Vaudeville co. all week.

HOBOKEN.—THEATRE (John Clark, manager): U. T. C. Jan. 21-26; good business. Bartel of Money 28-30; very good business. Robert Hilliard in The Nominee 28; Fanny Rice 4-6; Peck's Bad Boy 7-9. PHILIPS' GERMANIA THEATRE: Week of 28-2, Frank Cotton's Donkey Circus; Rosina, male impersonator; Cooke and Clinton, sharpshooters; Kissell and Sultan, juggler and drummer; Egypta and others, doing good business. The London Belles 3-9.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Julia Marlowe-Tabor Jan. 21-26; big business. Carteret Minstrel Club (local) 28, 29; A Cracker Jack 31. A Baggage Check 1; George Thatcher and Carroll Johnson's Minstrels 30.

PLAINFIELD.—MUSIC HALL (Varian and Sobel, managers): The Lost Paradise Jan. 21; medium house. The Two Orphans 28; fair house. Kellar, magician, 29; large and delighted audience.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The Ivy Leaf was presented Jan. 21 at popular prices to a very large attendance. The performance that Prof. Kellar now offers is the cleverest and most novel *soirée de magie* ever presented here. The attendance was large 28. A Trip to Chinatown 29; large audience. True Irish Hearts 7; Darkest Russia 9.

DOVER.—BAKER OPERA HOUSE: C. A. Callahan's Coon Hollow Jan. 17; crowded house; good co. George Larock's Faust 28; good performance; fair business.

REDBANK.—OPERA HOUSE (C. E. Nieman, manager): Kennedy's Players in repertoire week of 21-26 to S. R. O. at every performance.

NEW MEXICO.

ALBUQUERQUE.—OPERA HOUSE: A very pleasing concert was given Jan. 18 by Miss Claude Albright of this city. She was most cordially welcomed and responded to several encores. Miss Albright possesses a rich contralto voice of extraordinary range, and she rendered classical selections and ballads with brilliancy and expression beyond an amateur. Her voice has been cultivated by the best masters in this country.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Mills, receiver): Richard Golden presented Old Jed Prouty before a large house Jan. 23. The Girl I Left Behind Me attracted five of the largest and most pleased audiences of the season beginning 24. Our Uncle Dudley, with a cast headed by J. Currier, returned 28 and closed 30. The large business last week affected the attendance very much. The advance sale for Billy Barry in The Rising Generation 31 indicates big business. Steve Brodie and Frank Bush in On the Bowery 1-2. HARMANUS BLECKNER HALL (C. H. Smith, manager): Dan McCarthy's return was welcomed by enthusiastic audiences, and the Pride of Mayo proved to be another success. Robert Hilliard in The Nominee pleased his audiences 28, 29. The Boston Festival Orchestra, with Nina Burt as the soprano soloist, and Harriet Brewer as the pianist, in the attraction 30. Blue Jeans 4; The Rainmakers 6; Louise Bonnet 7. GAIETY THEATRE (Thomas Barry, manager): The Rose Hill English Folk co. began doing big business 28, and are still at it. Next week, Sam Jack's Creoles. ITEMS: The Proctor-Souler case is on the present calendar of the Circuit Court to be heard by Justice Edwards, but it now looks as if it would go over the term. The managers of the London Gaiety Girls had a dispute with the Bernard Sisters because they did not like the hotel that was assigned to them. Threats of canceling contracts were indulged in, but did not go into effect.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Olga Nethersole presented The Transgressor to a large audience Jan. 23. Coon Hollow returned and played to good business 25, 26. William Barry in The Rising Generation drew a big house 29. On the Bowery 30, 31; In Old Kentucky 2, 3. RAND'S OPERA HOUSE (Gardner Rand, manager): Donnelly and Girard in The Rainmakers 5. GAIETY THEATRE (James Heatne, manager): The London Gaiety Girls co. to good houses 28-2.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Chauncey Olcott in The Irish Artist 1. WILKINS' OPERA HOUSE (Wagner and Reis, managers): Olga Nethersole made a pleasing and lasting impression among playgoers here Jan. 25, 26, large audiences witnessing this gifted artist. Kate Claxton and Jannaschek in The Two Orphans 2; Old Jed Prouty 6. H. R. JAGGERS' OPERA HOUSE (C. H. Plummer, manager): Florence Bindley drew well 24-26. Charles T. Ellis 28-30; big business. The Silver King 31-2; Conroy and Fox 4-6.

SCHENECTADY.—VAN CUREL OPERA HOUSE (C. H. Benedict, manager): The Two Johns pleased a fair-sized audience Jan. 25. Robert Hilliard and a good co. appeared 30 in Sport McAllister to a fair house. Every body was pleased. Kate Claxton and Madame Jannaschek in The Two Orphans 1; advance sale good. Our Uncle Dudley will play a return date 2, under the auspices of the Union College Athletic Club. Chauncey Olcott in The Irish Artist 4; Silver King 5. ITEMS: While in this city, Mrs. Richard Golden was confined to her room at the Edison Hotel by illness, and against the advice of her physician left with the co.—Mr. Manning, of The Two Johns co., paraded the town in the disguise of an old "hayseed." He is a great card.—W. G. Sliter, at one time manager of the old Union Opera House, was in this city Monday.—The quartette with Old Jed Prouty was the finest that has appeared here in many a day.—Andrew Carnegie lectured before the students of Union College 28 on "Wealth and Its Uses."

UTICA.—OPERA HOUSE (H. E. Day, manager): Olga Nethersole presented The Transgressor Jan. 21 before a fair-sized audience, who were perfectly delighted with the performance, but not the play. Miss Nethersole was twice called before the curtain at the close of the third act. J. C. Stewart presented The Two Johns 26 before a fair-sized audience. In Old Kentucky was presented 29 to S. R. O. The Utica Musical and Dramatic Association will give a minstrel performance for the benefit of St. Joseph's Infant Home 14, 15. Hoss and Hoss 27. Lulu Taber, the leading lady of the In Old Kentucky co., was the guest, during her stay in Utica, of Miss Anna C. Madden, who gave a luncheon in her honor. Miss Taber leaves many friends in Utica.

ROCHESTER.—LYCUM THEATRE (A. E. Woll, manager): On the Bowery, with Steve Brodie as the stellar light, attracted fair-sized audiences Jan. 28, 29. On 1, 2 the Bostonians appeared before large and fashionable houses, presenting Prince Ananias and Robin Hood, Felix Morris 4-6. COOK OPERA HOUSE (H. A. Foster, manager): The Silver King, with Carl Haslam in the lead, pleased good houses 28-30. On 31-2 Charles T. Ellis attracted medium-sized business with Casper the Voleur. Mr. Ellis' sweet singing and graceful dancing were warmly applauded. Tony Farrell 4-6; The White Squadron 7-9. ACADEMY OF MUSIC (Louis C. Cook, manager): Kentuck was presented before fairly good houses 28, 29. The Ivy Leaf 4-9. MUSIC THEATRE (W. C. Moore, manager): Business good week ending 7. Vaudeville 4-9.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): The Homestead quartette Jan. 24; large and well-pleased audience. Arthur Deming's co. in The Stranger 25 to a fair-sized audience. Chauncey Olcott as the Irish Artist, for the benefit of Father Mathew's Society, 26, to one of the largest audiences of the year, and giving entire satisfaction. The receipts were \$1,600. The society realizes \$500 on their venture. The Captain's mate 30; fair business. The New Boy 1; Two Johns 4. White Squadron 5; Maud Hillman 14-16. ELKS

Irish sketch team, will tour together for the rest of the season.

LYONS.—MEMORIAL HALL (John Mills, manager): Carl A. Harwin in *The Silver King* Jan. 25; good business; performance and scenic effects were fine. Stewart and Hart in *The Two Johns* pleased a good-sized audience. Old Jed Prouty 8.—ITEM: Mr. Mills gives complete satisfaction as manager of Memorial Hall, as the attractions so far this season have been of the best.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): George Leacock's *Faust* pleased a fair-sized audience Jan. 25. *The White Crook* to a slim attendance 25.

RODOUT.—LISCONE'S OPERA HOUSE (George G. Liscone, manager): Dan McCarthy in *The Pride of Mayo* Jan. 25, good house.

WARSAW.—IRVING OPERA HOUSE (S. H. and S. E. Salisbury, managers): Tim the Tinker Jan. 24; fair business. Peck's Bad Boy 1.

TICONDEROGA.—IRVING OPERA HOUSE (Frederick Ives, manager): Whitehall Opera co. in *The Pirates of Penzance* to fair business Jan. 25; fine performance. Tony Farrell in *Garry Owen* 13; *Ole's Luck* 15; Captain Racket 21.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Arthur Deming's *Minstrels* Jan. 25; large and enthusiastic audience. *The Royal Vaudeville* co. and living pictures 30; medium-sized audience. This is the first appearance of this co. Davis' U. T. C. 4.

KINSTON.—OPERA HOUSE (C. V. Dubois, manager): Mora week commencing Jan. 25 opened to large business.

PENN VAN.—SHEPPARD OPERA HOUSE: Dark week Jan. 25-2.

LITTLE FALLS.—CRONKHITE OPERA HOUSE: Dark Jan. 25-2.

CANANDAIGUA.—GRAND OPERA HOUSE: Dark Jan. 25-2.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Dark Jan. 25-2.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. W. Griffin, manager): Harriette Weems in *The Lady of Lyons* Jan. 25; *The Cricket on the Hearth* 23; small but well-pleased audiences. Rosa Clay, with Harriette Weems' co., made a hit as *Tillie Slowsby* in *The Cricket on the Hearth*. Hi Henry's *Minstrels* 21; packed house; performance good.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Hi Henry's *Minstrels* Jan. 25; very good house considering it was such a stormy night. Mr. Henry made a little speech expressing his appreciation of Southern hospitality in general and his efforts to please in particular. It was a pleasure to see Frank McNish again. Robert Downing 30.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): *Will's Two Old Cronies* Jan. 30; large business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): John Dillon in *Our New Congressman* to a fair-sized audience Jan. 21. Emily Banker in *Our Flat* 28. The Hutchinson Family, assisted by Louise Taylor, the violinist, 30. The Society Belle *Minstrels* by the women of Fargo's 400 will be the amateur event of the season 8.

BISMARCK.—ATHLETIC (J. D. Wakeman, manager): *The New Boy* 4; Katie Emmett 8.—ITEM: Manager Wakeman is being congratulated on all sides for the splendid attraction booked at his theatre. Harry T. Ditcher, an old-time professional, is located in this city at present.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Witt, manager): Emily Banker in *Our Flat* Jan. 24; fair business. Marie Falk Gertson, dramatic reader, 25; good house. *The New Boy* 11.

OHIO.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Ben Hur Jan. 22-24; gross receipts for the three nights, \$1,500. The dancing of Helen Phillips as *Sylvia*, Queen of the Butterflies, and Bessie Thomas as *Thalia* was the feature of the entertainment. Both are very graceful and very beautiful young women. Thomas Q. Sealbrooke 25; business good. Dolie and Milton Nobles in *Love and Law* 1.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Stetson's U. T. C. 20; Side Tracked 4.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): *Black Crook* Jan. 21-23; good business. *Liliputians* 24-25; splendid business. My Aunt Bessie to good house 28-30; Spider and Fly 31; E. H. Southern 1, 2.—HIGGS STREET THEATRE (Albert G. Owens, manager): *Shore Acres* 21-23; George Dixon 24-26; both to good business. Eddie Foy in *Off the Earth* 28-30; big houses; excellent co. *The Passing Show* 30-2; Lost in New York 1-6.—ITEM: W. W. Freeman, manager of A Railroad Ticket, is in the city. He reports fine business on the road. The appointment of Herbert Drury and Edward Fix as treasurer and assistant treasurer of the Grand, well meet the approval of the numerous patrons of this house, as both have been connected with the house for some years, and are courteous and obliging.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): *Shore Acres* Jan. 24, 25; fair business. James Herne, supported by a competent cast, and aided by good scenic effects, gave a most satisfactory production. Jan. 26. The delightful comedy was well received notwithstanding the diminutive attendance.—PARK THEATRE (Harry E. Feicht, manager): The Grand Lyceum Vaudeville co. 21-23; fair business. The specialties were only of mediocre quality. George Dixon's *Vaudeville* and Specialty co. 29-30; S. R. O. A first-class entertainment.—ITEM: The Colonel and I co. are in the city, having no engagement the first three nights of this week.—George Dixon's co. played to the capacity of the Park Theatre 28, the largest one-night receipts in the history of the theatre.—The genuine turkey dinner in *Shore Acres* permeated its odor throughout the theatre, much to the temptation of the audience.—There is much speculation as to whether the amusement committee of Memorial Hall, Soldiers' Home, will engage a Summer dramatic co. for the coming season or not. The Dayton public earnestly hope favorable consideration of this august committee, as this is the only place that affords any amusement during the heated season, and the Dayton contingent are liberal patrons.

ST. MARY'S.—NEW PARK THEATRE (Walter A. Livermore, manager): *Frohman's* Jan. 24; *Lew Dockstader's* *Minstrels* 25; both to good business. Charles A. Loder in *On the Go* to the capacity of the house 26. Mr. Loder is quite a favorite here. M. B. Leavitt's *Spider and Fly* co. 29; Stowe's U. T. C. 31.—ITEM: Plans for the Grand Opera House have been accepted from Yost and Packard of Columbus, O. The building will be three stories high in front and four stories high in rear, and 108x25 feet deep. The main entrance will be from Spring Street through an arcade 20 feet wide into a lobby in which are stairways leading to the balcony. The ground floor will be all orchestra chairs seating 600, entire house seating 1,200. There will be three boxes on each side and separate retiring rooms off of each box. The stage has an opening 32 feet wide and 26 feet high in proscenium arch, the stage proper is 60 feet in width and 25 feet deep; height to gridiron 64 feet; off the stage and on the same level are the star dressing-rooms. All other dressing-rooms, rooms for chorus, orchestra and property are in the basement under the stage, however provided with direct outside light and ventilation. The entire house will be heated with steam and well lighted, gas and electric lights to be used in the dressing-rooms while the theatre will be lighted with electric light. House is to be completed and ready for attractions not later than Sept. 1.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): The Germans in *Gilbillys* abroad Jan. 24; good performance to poor business. Jan. 26; big business.

CANTON.—THE GRAND (L. B. Cool, manager): Oliver Byron in *The Ups and Downs of Life* Jan. 21; fair business. Fabio Romani with Walter Lawrence in the title role 26 to good business. Living Pictures closed the performance, some of them being much admired. Robert Hilliard 8; *Black Crook* 9; Young Mrs. Winthrop 12; In Old Kentucky 13.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Andy Amann in *A Clean Sweep* failed to appear 2. Anna Eva Fay 29; *Frohman's* Jan. 7.

TROY.—OPERA HOUSE (G. A. Braman, manager): Owing to changing date of Clay Clement's co. the house was dark Jan. 26-2. George Dixon 31.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): Stowe's U. T. C. Jan. 27; fair house. Wilmington lecture course 28; *Bessie's* *Love's Star* gave a fine entertainment to the capacity of the house. A Kentucky Girl 29; McNulty's Visit 4.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Sadie Hanson in *A Kentucky Girl* Jan. 25; light business.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberty, manager): Stetson's U. T. C. drew good houses Jan. 26, both afternoon and night.—ITEM: Maud Dudley, a talented young actress, is visiting friends and relatives here.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Stowe's U. T. C. Jan. 26; fair house. Uncle Hiram co. 31; George Dixon's *Vaudeville* co. 1.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Al. G. Field's *Minstrels* Jan. 21; largest house of the season. Stetson's U. T. C. co. 21; full house.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): *Frohman's* Jan. Jan. 23; large and fashionable audience.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Alia Heywood Jan. 23; fair business. The Isle of Champagne canceled 3.

MASSILLON.—BIRCHER'S OPERA HOUSE (George T. Crawford, manager): Fabio Romani Jan. 25; fair house. Schumann Quartette 24; S. R. O.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Jan. 22; crowded house. Streets of New York 2.

PAULDING.—GRAND OPERA HOUSE (J. P. Gaiser, manager): House dark Jan. 26-2.—MODEL OPERA HOUSE (George P. Hardy, manager): Charles A. Loder in *On the Go* 25; big house. They were delayed by missing connections. The co. drove three miles in the face of a severe storm, and arrived just in time to give their performance.—GRAND OPERA HOUSE: Powell the Magician 31; Jane Coombs underlined.

TIFFIN.—NORRIS OPERA HOUSE (E. B. Hubbard, manager): *The Dazzler* Jan. 26; fair house. Fabio Romani 28; full house. Spider and Fly 1; Duffy's *Blunders* 2.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Robinson Crusoe 3.

RAVENNA.—REED'S OPERA HOUSE (Myron Carter, manager): Fabio Romani Jan. 23 to good business.—ITEM: Miss Maud Smith, an aspiring amateur of this town, joined the George W. Larsen co.

ASHLAND.—OPERA HOUSE (Horne and Westover, managers): Arnold Wolford co. in *The Smugglers* Dec. 21; *The Train Wreckers* 22; Underground 23; Charles A. Loder in his new play *On the Go* 31.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Andy Amann's *Clean Sweep* co. booked for Jan. 16, failed to appear, as did O. P. Simon's *The Colonel* co. 24, and Gus Williams in *April Fool* canceled 20, leaving the house dark for three weeks. Aaron Woodhull's *Uncle Hiram* 30; Charley's *Aunt* 8.

LANCASTER.—CHRISTNUT STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara M. McNeill, manager): No performance has been given in the Opera House during January from 10 to 31 inclusive, and not until the middle of the first week in February will the house be reopened. This is a special effort on the part of the management to create a boom for business in February, always a good month.

MARYSVILLE.—CITY OPERA HOUSE (J. F. Pearce, manager): Jules Walters in *Side Tracked* 2.

FREELAND.—OPERA HOUSE (John J. Welch, manager): Kattie Rhoades opened a week's engagement Jan. 26 to a crowded house, and gave a good performance.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Clay Clement in *The New Dominion* to a fair house Jan. 23. Lew Dockstader's *Minstrels* to a good house 25. *The Passing Show* to a very good house 28.

FOSTORIA.—ANDERSON OPERA HOUSE (Campbell and Veon, managers): Cora Payne week of Jan. 21-26; fair business. Fabio Romani 29; good business. Stetson's U. T. C. 9; James J. Corbett 15.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): Jane with Minerva Dorr in the title role Jan. 24.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Breton, manager): *The Passing Show* Jan. 30; light house.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): *The Black Crook* Jan. 26; big business. *The Passing Show* 4.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): *The Still Alarm* Jan. 24; crowded house. The *Ensign* 26; good business. Wolford, Sheridan and Holmes co. 29-30; good business at 10-30.—ITEM: Little Nellie Farr joined Sid R. Russell's co. at Toronto, O., 21, for a short season.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Max O'Rell Jan. 24; *The Dazzler* played a return date to S. R. O. 28.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): *Black Crook* Jan. 24; fine performance; good-sized audience. Murray and Mack 25; fair business; strong co. Charley's *Aunt* 11; Young Mrs. Winthrop 14.

NEWARK.—MUSIC HALL (E. Wallace, manager): Schumann Quartette booked for Jan. 25 did not appear. Spider and Fly billed for 26 canceled. Anna Eva Fay, spiritualist medium, to a large house 27. The Cora Payne co. opened 28 for a week at popular prices. Reutz-Santley 7; *Side Tracked* 8.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): A Kentucky Girl Jan. 28; a good entertainment to a small audience.

WAPAKONETA.—OPERA HOUSE (G. A. Wintzer, manager): Uncle Hiram Jan. 28; fair house. Ladies' *Minstrels* 31; home talent; S. R. O. Good entertainment.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): *The Black Crook*, presented by a very inferior co., drew good houses Jan. 28-30; E. H. Southern as Captain Lettarblair to S. R. O. 31. The Gaiety Girl finished the week to big business.

STEUERENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): *Shore Acres* Jan. 26; good house. Bartholomew's *Equine Paradox* 31-2; *Trolley System* 5. First: If the rebuke given to the gallery gods by Mr. Craig of the *Shore Acres* co., for their noisy behavior had included the folk below who come in after the curtain is up, it would have been as equally well merited.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Fabio Romani drew a fair house Jan. 21. Players' Club (local) presented *Our Boys* to a good house 22. Lew Dockstader's *Minstrels* to a good house 23.—ITEM: About 300 Akron people saw the Bostonians at Cleveland 23, a special train running to and from Cleveland in an hour and fifteen minutes, without making a stop.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): *The Ensign* Jan. 21; good business; fine performance. Robert Hilliard, booked for 23, changed his date later. The Old Homestead Quartette to the capacity of the house 31. Charles A. Loder in *On the Go* 5; William Morris in *Lost Paradise* 8; In Old Kentucky 14.—ITEM: Mr. and Mrs. Oscar Eagle, of The *Ensign* co., were entertained by Prof. and Mrs. Hard during their stay in this city 24.—Managers Allen and Atchison, of this house, will close their five years' lease in this city 25.

SANDUSKY.—BEMILLER'S OPERA HOUSE (Charles Bietz, manager): *The Still Alarm* pleased a fair-sized audience Jan. 23. Tony Farrell in *Garry Owen* did well 26, against a blizzard. Murray and Mack in *Finnigan's Ball* pleased a large audience 29. Jule Walters as Horatio Xerxes Booth in *Side Tracked* 31; Spider and Fly 2.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Edos, manager): *The Dazzler* Jan. 25; small house. The Spooner co. in repertoire 26-2, to small houses; fair performance. Jane Coombs 5; The Colonel, double bill, in connection with local Elks 5; for the benefit of Defiance Lodge, Fabio Romani 11; Young Mrs. Winthrop 22.—MYERS OPERA HOUSE (J. B. Negro, manager): Glick Comedy co. in repertoire 21-26; poor houses; unsatisfactory performances.—ITEM: The Colonel co. stopped at Defiance two days' week of 28, due to illness of the advance man for the last three weeks, necessitating a rearrangement of dates. During their stay the members of the co. were entertained 29 by the local lodge and ladies of the Elks, in social session.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): House dark Jan. 1 to 31. My Aunt Sally 1.

OREGON.

PORTLAND.—MARQUAM GRAND (W. P. Adams, manager): Bert Coote in *Gustave Frohman's* *Western New*

Boy co. Jan. 21-23, drew good dress-circle and gallery audiences. Sadie Martinot, supported by Max Pignat and a competent co. in R. C. Stephenson and William Varley's three-act comedy, *The Passport*, did good business 24-26. House dark 27-3. Nellie McHenry 4-6.—CORDRAY'S NEW THEATRE (John F. Cordray, manager): The Pyke Opera co. in a continuation of *The Tar and Tartar* 21-23, and Richard Stahl's *Said Pasha* 24-26, under the personal direction of the author, sang to plauds.—ITEM: The Trocadero, which has been dark since July, 1894, will open as a vaudeville house 4. It has been rechristened the London Music Hall. W. Holmes, formerly manager of the Palace Theatre, Denver, Col., and latterly of the Haymarket and Comique, Tacoma, Wash., is lessee and proprietor. He will give continuous performances. Sadie Martinot's gowns won by her in *The Passport* at the Marquam 24-26 were the admiration and praise of all the fair sex who had the good fortune to see them.

Pyke Opera co. closed season here at Cordray's 27. Many of the principals will leave for the East, while a few others will go to San Francisco. The chorus has been engaged for a limited season, in burlesque and farces, at the London Music Hall.—E. D. D. Shaw, business manager of the Calhoun Opera co., arrived here 24. The Calhoun co. will give, under the new Marquam management, *Il Amante* and *The Black Hussar* on a magnificent scale. Paul Jones, the famous "globe-trotter," with \$1,000.10 in his inside pocket, gave one of his quaint talks at Cordray's between the acts of *Said Pasha* 25. He was loudly applauded by a large audience.—The New Fraser Opera House, Pendleton, Ore., was opened by Katie Putnam before an audience filling the house 25. The house is a model in every respect. It has been entirely renovated, with raised floor, foyer, boxes, modern scenery, and new entrance added. H. V. Fuller, of Walla Walla, Wash., is the lessee and manager. After the performance by Katie Putnam and co. 25, the society of Pendleton gave them a reception at Hotel Pendleton.—Professor Oscar R. Gleason began a fortnight's engagement at the Exposition 21. The horse-training entertainment is satisfactory in everything. Week ending 25 the Exposition was filled nightly with large and highly-pleased audiences. Professor Gleason will close his engagement 2.—Esther Lyons, well remembered here as leading lady at Cordray's Theatre during the season of 1894-5, was awarded a judgment of \$750 against John F. Cordray and Co., Cordray's Theatre, here, by Judge Stearns 26. The suit was originally brought three years ago by Miss Lyons for \$17,704.32. She complained that she was engaged in New York with Clara Beaumont, who acted as agent for Cordray and Co., to play as leading lady for the season of 1896-7, according to the terms of the contract to mean one year. She began her engagement at Cordray's July 21, 1890, and was discharged by Cordray and Co. Feb. 15, 1891. Miss Lyons sued for balance due for the year of \$1,200, and for damages to her professional reputation. She also asked to be paid \$354.32 for a brocade dress, a plush coat, etc., made by her to be used in the character of Francesca in *Francesca da Rimini*, which was not put on by the management. Cordray and Co. claimed the right to discharge Miss Lyons upon a two-weeks' notice in contract. Miss Lyons, in response, alleged that Clara Beaumont assured her that this clause was likely to be used in case her services proved unsatisfactory to Cordray and Co. Miss Lyons offered in evidence her performance of thirty weeks' work to prove that her acting was not unsatisfactory. The case was referred to Robert Morrow. He found that the season of 1890-1, as stated in the contract, meant one year, and Miss Lyons' reputation had not been injured, and she sustained no damages on this account. Morrow decided that she was not entitled to recompense for \$354.32 on account of the Francesca costumes not being used, as Cordray and co. had never definitely told her that they would produce this play. In conclusion, he found that she was entitled to \$750 only.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Sousa's Band Jan. 25, benefit Commercial Travelers' Home; good houses for each concert. Darkest Russia repeated its former successes in this city. *The White Squadron* 2; Otis Skinner 4.—ELKS: The Elks have secured *The Lost Paradise* for a benefit 6 and will have in addition solo talent of no mean order.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worme, manager): *The Land of the Midnight Sun* was well presented Jan. 25 to fair business. Mrs. James Brown Potter and Kyrie Bellow drew a full house 25. Charlotte Corday was presented and proved quite satisfactory. Darkest Russia attracted a good-sized audience 28; very good co. and received a complimentary call at the end of the third act. James Powers was quite amusing as *The New Boy* 29; fair business. Fanny Rice 7. The *Ensign* 8.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): *Deming's* *Minstrels* failed to appear Jan. 24. J. E. Toole in *Killatney* and the Rhine 5.—ITEM: Forrest F. Russell is here on a visit. He was with The Coast Guard co., which closed in Chicago 19.

POTTSVILLE.—ACADEMY OF MUSIC (William Mortimer, manager): Kellar to good business Jan. 21. Conroy and Fox in *Hot Tamales* drew a crowded house 24.

ERIE.—MARKNECHOR HALL (Wagner and Reis, managers): House dark Jan. 26-2.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Special Delivery Jan. 25; good business; pleased audience. *The Burglar* 29; big house; satisfactory performance.

JEANNETTE.—OPERA HOUSE (William Delhman, manager): J. E. Toole in *Killatney* and the Rhine to a fair house Jan. 25. The house was so cold that people left during the first act. Performance good. Annie Mitchell in *M'lin* failed to appear owing to a change of management 26, Edward McKim having replaced William Delhman as acting manager.

UNIONTOWN.—GRAND OPERA HOUSE (John Basinger, manager): J. E. Toole gave a satisfactory performance to a fair-sized house Jan. 22. *Black Crook* 5; James Young 12; Jane 20; Charley's *Aunt* 26.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Donnelly and Girard in *The Rainmakers* Jan. 25; large house.—ASSEMBLY BUILDING (M. S. Way, manager): A Trip to Chinatown 26; large house. A Baggage Check 21.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): House dark Jan. 26-2.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garmann, manager): *The Black Crook* to a good audience at high prices Jan. 30.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): *The Silver King* Jan. 22; fair house. *The Black Crook* 26; good attendance. Duffy's *Blunders* 29.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): James B. Mackie in *The Side Show* pleased a good house Jan. 24. A Trip to Chinatown 28, large audience; performance excellent. Donnelly and Girard in *The Rainmakers* 29; Gen. Ballington Booth 31; Darkest Russia 2; Minnie Seward 1-4.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): *Indian Medicine* co. closed a four weeks' engagement Jan. 26. House dark 29-2.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Special Delivery 1; Robert Hilliard in *The Nominee* 7; The Two Johns 11; Frank G. Carpenter's lecture on Korea 14; Living Whist (local) 19-21; Punch Robertson Repertoire co. 25.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): House dark 26-2.

EAST STROUBURG.—ACADEMY OF MUSIC (J. A. Shotwell, manager): *Ellinwood's* Players in repertoire week of 1-9.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detwiller, manager): *White Squadron* Jan. 18; fair house. Land of the Midnight Sun 24; full house; excellent performance. Kellar 26; crowded house. U. T. C. 28; fair house. Hot Tamales 30; Tableau D'Art 5.

GREENSBURG.—LEWIS THEATRE (R. G. Cattan, manager): Mr. and Mrs. Oliver Byron Jan. 23, 24, two nights, for the benefit of local Ho. No. 2. The opening night *Ups and Downs of Life* was given. The second night *The Plunger*, both to packed houses. The House Co. realized quite a good sum from the two performances. *The Outcast* 31; Tim the Tinker 2; Charles A. Loder 14; A Clean Sweep 18; Lovejoy Opera co. 23. Charley's *Aunt* 27; Powell 28.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): *The Ensign* Jan. 25; fair business despite bad weather. Ben Hur (local talent) 29-31 opened to a packed house. *The Dazzler* 2; Mumford Comedy co. 4-6; Charles A. Loder 9; In Old Kentucky 13; The Almanac 27.

YORK.—OPERA HOUSE (B. C. Peitz, manager): Comstock's *Minstrels*, due Jan. 23, failed to appear. Manager Reutz was at the expense of the bill-posting and advertising. Special Delivery for the benefit of the mail-carriers drew fairly well 25. James T. Powers in

The New Boy drew a fair and delighted audience 28. Darkest Russia 31; Gettysburg Glee, Banjo an. Mandolin Clubs 1; *Side Tracked* 4.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): *Shore Acres* made its first appearance here Jan. 23 to good business at advanced prices and gave complete satisfaction. Oliver Byron in *Ups and Downs of Life* pleased a fair house 24. Special Delivery to a small but appreciative audience 25.—Adam's *Orissa House* (Alexander Adair, manager): J. E. Toole 26; small house; performance satisfactory.

LOCK HAVEN.—OPERA HOUSE (J. Harris Musina, manager): The Lock Haven Choral Society gave a concert Jan. 24 to a large and well-pleased audience. Waite Comedy co. opened week of 25 to S. R. O.—ITEM: The Makoe U. T. C. co. leased the Academy of Music 24 and appeared to a small house. The Dazzler 13.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): James A. Herne's beautiful play, *Shore Acres*, drew a large and fashionable audience at advanced prices Jan. 24. A number of theatre parties attended.—ALTMAYER'S THEATRE (R. B. Beane, manager): Harold Holmes in *The Outcast* to fair business 25-28.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, manager): The Potter-Bellows co. drew a fair house at advanced prices Jan. 24. A Trip to Chinatown, first appearance here, attracted a crowded house 25, but the performance did not come up to expectations. The Burglar to a light house 30. In Darkest Russia 1; *Side Tracked* 2.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): The Trolley System pleased a large audience Jan. 24. U. T. C. to a small

ACADEMY * OF * MUSIC, * NEW * YORK

UNPRECEDENTED SUCCESS OF

JAMES C. ROACH

IN HIS OWN IRISH COMEDY DRAMA,

RORY OF THE HILL

UNIVERSAL PRAISE OF PLAY—COMPANY—PRODUCTION—
STAR—AUTHOR.

WORLD.

Irish drama was thought to have died with Charles Gayler and Dion Boucicault, but James Connor Roach has proved the fallacy of this opinion. His play, *Rory of the Hill*, was received with every possible manifestation of enthusiasm. Sons of Erin who have become solid men with unlimited "influence," thanks to the peculiar workings of our municipal politics, vied with their horny-handed brethren, with their careers still before them, in applauding *Rory* in his love-making, in his impudence and his defiance of law and the servants of the Queen. The large audience seemed to be of one opinion. It roared at the discomfiture of the renegade, it howled at the discomfiture of the several villains, it shouted when songs were sung and jigs were danced, and it fairly went wild when *Rory* proved himself to be master of the situation and became the instrument by which virtue finally triumphed. The green waved above the red almost continuously. It was a great day for Ireland. Mr. Roach has been very clever in his accumulation of incidents. They all have the popular quality. They stir up spontaneous emotions in hearts that beat in unison with the romance of the trials and sufferings of a mother country. The acting was of the very best. Every part was played with character and force. Even the minor personages were in able hands. The scenery was genuinely beautiful and artistic. The several landscapes were painted with skill. They had distance and atmosphere. The stage effects were all well managed.

HERALD.

Flowers, enthusiasm, eloquence and undoubted success fell to the lot of James C. Roach's rattling Irish drama, *Rory of the Hill*, which was produced, with new effects, at the Academy of Music last evening. The historic playhouse was filled with an immense audience, which fairly howled with delight over the stirring situations presented.

No frost, it would seem, can kill the perennial bloom of the Irish drama in the affection of a large proportion of our playgoers. At the close of the third act Mr. Roach was called before the curtain and compelled to make a speech. *Rory of the Hill* is handsomely mounted, interesting, and full of good singing and dancing. Mr. Roach made the most of his opportunities in the title role, and Miss Nellie Braggins, as Grace Darley, was both pretty and effective, and sang the songs allotted to her with taste and discretion. Joseph Wheelock, as mad Con Cregan, invested a somewhat thankless part with touching interest. The general effectiveness of the production was increased by an army of supernumeraries, a brass band, a number of horses and novel spectacular additions.

RECORDER.

The Academy of Music has seldom held a larger or more enthusiastic audience than that which assembled last night to greet James C. Roach in a production of his great Irish drama, *Rory of the Hill*. The star received a most hearty and demonstrative welcome back to New York, from which he has been absent for some time. He was called before the curtain time and time again, presented with an immense floral harp of Erin, adorned with green silk ribbons, and after the great and realistic eviction scene was compelled to make a little speech of thanks, which brought forth a mighty burst of applause. The play scored an immense and instantaneous success. It has been seen in this city before, but never in anything like its present magnificent staging and effects. The *Rory of the Hill* is a true story of Irish life as at present existing. The company is an excellent one in every respect. At his first appearance at the home of the Esmonds the star won the hearts of his audience, and until the final act he held every one with strong bonds of love. There are some powerful scenes in the play, but the greatest is the eviction scene in the third act. The raid by the police, the stoning of the

officers by the infuriated people, stirred one's blood, roused up feelings of resentment against the invaders, and made one fairly cheer with delight when *Rory* turned the tables on his foes. Hundreds of people occupy the stage in this scene and lend a realism that is remarkable. There is nothing lacking in the play to make it true to nature. *Rory of the Hill* is in for a long and successful run, and no play better deserves it.

PRESS.

Rory of the Hill is a romantic Irish comedy drama, representing scenes in Ireland as Denman Thompson's *Old Homestead* represents New England. The play is the latest work of the author-actor, and has been one of the emphatic successes of the current year. The majestic proportions of the Academy's stage were certainly utilized to the fullest extent in giving scope to the action of the play. The settings rival in beauty and effect any preceding production given on this or any other stage. Mr. Roach received a very warm welcome of continued applause upon his first appearance, and at the end of the third act when he was presented with a beautiful harp of cut flowers, the audience demanded a speech. Of course, James C. Roach was perfectly at home in *Rory O'Malley*, and his big honest heart and impetuous manner of expression immediately won popular favor.

ADVERTISER.

As *Rory of the Hill*, Mr. James C. Roach last evening made his bow to the most enthusiastic audience the Academy of Music has held in many a day. From orchestra to gallery and back to orchestra again there rose a storm of applause that for fully five minutes prevented *Rory* from doing aught save bow to the continued plaudits. In the gorgeously-staged Irish comedy-drama presented to the public last evening there was no suggestion of the first edition at which New York

had a glimpse months ago. No better stage pictures have been seen in this city for years. The scenery was superb, and the company—there were fully two hundred people on the stage at one time—was presented in several elaborate and beautiful tableaux. And *Rory* has built about himself a play such as New York has not seen since the master hand of Dion Boucicault touched our heart strings, bringing tears to the sympathetic eye as well as a smile to the lips. *Rory of the Hill* is an Emerald pastel, in such a frame as only an American manager could supply; but the artist is Irish, every inch of him.

MERCURY.

Rory of the Hill is that white black-bird among its kind, a probable Irish drama. Every character is drawn in big, bold lines, but none of them are without the underlying essence of actuality. On the whole *Rory of the Hill* is a positively admirable Irish play.

SUN.

Several picturesque views of Irish scenery, a company of admirable actors, and a well-drilled corps of soldiers, peasants, and red-coated huntsmen were elements in the successful revival of *Rory of the Hill* at the Academy of Music last night. Two scenes of the Irish landscape were so exceptionally well painted that they were a pleasure to the eye, and the scene of the eviction was a rarely impressive example of scenic art. It was the background, too, for a stirring mob at the close of the third act. James C. Roach, who wrote the play, has filled it with quaintly turned witticisms. He was successful with the audience in portraying *Rory's* characteristics in the familiar complications of the Irish play. These moved the audience to varying expressions of their approval. At times there were cheers of enthusiasm over the hero's physical prowess in overcoming his enemies, and at others shouts of laughter.

EDWARD GILMORE, Manager Academy of Music:—"A Second Old Homestead."

A MAMMOTH PRODUCTION

TWO CAR LOADS OF SCENERY

TWENTY HORSES

PACK OF FOX HOUNDS

EVICION SCENE ONE OF THE MOST STARTLING AND SENSATIONAL EVER PLACED BEFORE THE PUBLIC.
A COMPANY OF QUALIFIED PLAYERS. A GALAXY OF SINGERS AND DANCERS.

Address all communications, ERVIN HOPKINS, Jr., Manager.

THE NEW YORK DRAMATIC MIRROR

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1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE DISTRICT ATTORNEY, 8 P. M.
ACADEMY OF MUSIC.—ROBY OF THE HILL.
BROADWAY THEATRE.—MR. SANS GENE, 8 P. M.
DALY'S.—THE ORIENT EXPRESS, 8:15 P. M.
EMPIRE.—THE MASQUERADES, 8:15 P. M.
FOURTEENTH STREET.—HUMANITY, 8 P. M.
GRAND OPERA HOUSE.—THE FLAME, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
HARRIGAN'S.—THE MAJOR, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8:15 P. M.
NIBLO'S.—KATIE EMMETT, 8 P. M.
PALMER'S.—THE FATAL CARD, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—SOWING THE WIND.
COLUMBIA.—DELLA FOX OPERA CO.
COL. SINN'S PARK THEATRE.—ROSE COGHAN.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

LEGISLATION POWERLESS.

By a strange concert of opinion that is paralleled in social life as to other things from time to time, politics shows an antagonism toward the obstructing hat of woman in the theatre.

Bills have been introduced in various State Legislatures to make the wearing of such headgear by women in the theatre an offence for the correction of which divers plans are proposed by enactment.

In the Massachusetts Legislature, a bill has been offered providing that all theatrical managers shall "adopt suitable regulations" to the end that their patrons "shall have an opportunity of witnessing the play."

In the Missouri Legislature a similar bill provides that "it shall be unlawful for any person to appear in any theatre, opera house, hall, lecture room, or other place of entertainment, amusement, or instruction where an admission fee is charged, and where the enjoyment of such entertainment or instruction depends upon an unobstructed view of some particular section of the house, in such apparel as to obstruct the vision of patrons or any individual patron of the house."

The bill further provides that any person so appearing to the hindrance, detriment or annoyance of patrons, may be summarily ejected by any peace officer, and subjected to a fine of \$10 as for a misdemeanor.

A bill introduced in the Illinois Legislature is similar to the Missouri bill, and requires the managers of places of amusement to enforce it by ejecting any person who violates its provisions.

A bill introduced in the Legislature of this State provides that "it shall be the duty of every proprietor, manager or director of every theatre or other place devoted to public entertainment to provide rules and regulations for his place, with the object of maintaining unobstructed aisles and exits, proper order and comfort among the audience, freedom from disturbance or an-

noising noises, and of insuring to every visitor the unimpaired enjoyment and the unobstructed view of such entertainment. And any person who has bought a seat to any entertainment finding his view obstructed, or the proper quietness disturbed, by any cause within the control of the manager, shall have the right to demand of the latter a return of his admission fee. The obstructing person is by the bill made guilty of a misdemeanor punishable by a fine of \$20, and the manager who refuses to refund for such cause may be fined in a sum equivalent to four times the price of the ticket.

It seems that lawyers differ as to the constitutionality of such legislation, some declaring it proper and enforceable and others claiming that it interferes with personal right. But if lawyers did not differ as a business there would be no litigation of any sort.

The average man, stung by a memory of visual interference by elaborate millinery in the theatre, may at the first impulse endorse this proposed legislation and resolve to personally aid in its enforcement if opportunity offers. But the philosophic man will think before he commits himself on the subject.

Legislation has been tried in various phases to meet the habits of man deemed reprehensible. But the habits have always been insisted upon with greater persistency in the face of attempted prohibition. And if man cannot be controlled by law, certainly woman cannot.

As THE MIRROR has before remarked on this subject, moral suasion intermixed with judicious flattery will do more to convince woman that she ought to bare her head in the theatre than all the laws that the Legislatures could pass in a hundred years.

Many women now display their regard for the rights of others by wearing very small bonnet or none at all at the play. Let mankind coax and compliment their sisters who offend in this matter to a reform. It is the only way.

And THE MIRROR will remark, as it has remarked before, that the handsomest women in a theatre may always be recognized from the fact that they wear unobstructive head-covering, or none at all.

AN occasional correspondent of THE MIRROR at Santa Fé, New Mexico, writes: "BILL COOK, the notorious train robber, who was captured near this place, made his debut on the stage here one night last week." Further particulars are not given, but Mr. Cook had better try to act where he is well known, and where he possibly has willing friends among those whom circumstances did not formerly enable him to hold up. Several almost equally notorious persons of this metropolis recently started out in a play, and since they began to appear in strange places have literally disappeared from public knowledge. They are presumed to be walking back. Mr. COOK may escape a like fate by playing a very small circuit—we would recommend one about the size of an abandoned circus ring—in New Mexico.

A RECENT paragraph in a daily paper attributed the non-appearance in opera of a noted tenor to the fact that he was limping slightly from a bicycle accident, but made no mention of vocal disability. This proves that a thoroughly-popular singer's voice is but one of the elements of success, as has long been suspected in New York, whose avenues are spectacularly illustrated by so many operatic artists of all conditions and both sexes.

AN Oakland, Cal., clergyman recently illustrated a sermon by appearing in the character of Richard III. in his pulpit. There are many other characters of the drama that carry morals, but as a rule clergymen would better recommend their congregations to see them in the theatre than attempt themselves to portray them. It is but a step from the sublime to the ludicrous.

THE crusade by women in Boston against what is termed a too-liberal display of the female form in the theatre offers at least one or two superficial paradoxes. The Ladies' Physiological Institute is one of the institutions in the movement, and the first individual signer of the petition is named SALOME.

HISTORY contains no record of the eccentricity of genius to compare with the fact just disclosed of PADEREWSKI, who netted \$5,000 a performance and yet charged up his cigarettes to the account of the firm whose piano he exploited by playing upon it.

FOOTLIGHT FUN.

A PERFECT ACTRESS.

Mrs. BROWN—"I never saw more perfect acting than Miss Smith's at that amateur performance."
BROWN—"She wasn't in the cast, was she?"
Mrs. BROWN—"No; she sat in a front seat and looked as though she enjoyed it."—Puck.

A CURIOUS FACT.

It is a curious fact that, while poor actors are almost invariably poor, it is far from being true that all good actors are good.—Life.

PERSONALS.

WILLIAMS.—Fritz Williams in The Case of Rebellious Susan at the Lyceum Theatre does some extremely clever character comedy work. The oppressed Pybus, suffering the damnation of domestic life with a particularly assertive specimen of the new woman, is one of Henry Arthur Jones' best comedy creations, and in Mr. Williams the part finds a capital interpreter. The performance of the opposite character by Bessie Tyree is equally clever.

GRAVES.—The artist, Abbott Graves, the son-in-law of Louis Aldrich, recently sold his painting, "The Silent Partner," to Francis Wilson, for a large price. The picture represents an Italian organ-grinder and his child mourning the death of their trained monkey, whose body lies before them. The story the picture tells is pathetic. Reproductions of this and four other of Mr. Graves' best known pictures formed the subject of the Boston Journal's art supplement last Sunday.

McMANUS.—George McManus, for many years assistant manager of the Grand Opera House, St. Louis, has been appointed manager to succeed Colonel John W. Norton.

HOWE.—Edith Howe, a pupil of Arthur Oswald, of the Royal Academy of Music, London, and last year prima donna of the Carl Rosa Opera company, made her American debut in The Twentieth Century Girl. Her voice reaches high C in alt. which she holds for three bars—a phenomenal performance for a girl of her youth.

COLEMAN.—Thomas Coleman, of the Julia Marlowe-Taber company, made an emphatic hit as Charles Surface in The School for Scandal at the Park Theatre, Brooklyn, last week.

THOMPSON.—After a very severe attack of pneumonia Alfred Thompson was ordered to a warm climate early in January. Before leaving New York he was able to design the seven floats and 100 costumes required for the Arion Ball, which will take place on Feb. 15. Captain Thompson is at Orlando, Fla., where he expects to remain for some time.

LAUGHLIN.—Little Anna Laughlin, who made a success in Boston as the blind girl in The Man Without a Country, has left that company in order to originate the child's part in the forthcoming production of The War of Wealth.

ROBERTSON.—Dr. T. S. Robertson, who has been spending a fortnight in Florida, will return to the city this week.

HARRISON.—Duncan B. Harrison seems to have made a hit in Philadelphia in the part of Israel Cohen in Belasco and De Mille's Men and Women. The Philadelphia papers all praise his work.

POTTER.—Mrs. Potter and Kyrie Bellew will sail for Europe in May. It is announced that, henceforth, they will tour in America only.

MAGNUS.—Julian Magnus ran into New York last week from Philadelphia where Marie Wainwright is playing an engagement for the first time in three years.

HENDERSON.—David Henderson arrived in town last week. He is negotiating for time at the Broadway Theatre for a New York production of Aladdin, Jr.

BRANDON.—Ethel Brandon has returned to the stage at San Francisco.

LE MOYNE.—Sarah Cowell Le Moynes gave the third of her Browning readings at the Lyceum Theatre last Tuesday afternoon.

O'NEILL.—When James O'Neill played in Pittsburgh recently a party of gentlemen journeyed to that city from Rochester, N. Y., in a private car for the purpose of seeing him, and further complimented Mr. O'Neill by presenting him with a large floral piece.

BURGESS.—Neil Burgess says he has been away from the stage so long that he does not think he could play the old maid in The County Fair again to the satisfaction of an audience, because he has lost the voice of that part. But he will return to the stage when he finds a suitable play.

SHEA.—Thomas F. Shea, acting manager of the Empire Theatre, was absent on sick leave several days of last week.

MODJESKA.—Mme. Modjeska on her return to America next June, will go immediately West to spend the Summer on her California rancho. Her tour will open in New York, but at what theatre is not yet settled.

MANSFIELD.—Richard Mansfield was prevented from playing in Little Rock, Ark., on Jan. 28, owing to an ulcerated throat. He was able to appear, however, the following night in Memphis.

MEYER.—Among the French artists who arrived on the Touraine last Wednesday was Milly Meyer, the original Miss Helyett.

VANE.—Lilla Vane, formerly Nat C. Goodwin's leading lady, has permanently retired from the stage. She was married two weeks ago to George Goodrich, a well-to-do New Yorker.

OTIS.—It is said that Eliza Proctor Otis will go out next season as a star in a repertoire to include The Second Mrs. Tanqueray, Peg Woffington, London Assurance, and other plays.

BARRON.—Elwyn A. Barron, the accomplished critic of the Chicago Inter-Ocean, is dangerously ill with pneumonia.

RANNEY.—Walden Ramsey, who was a member of A. M. Palmer's stock company for a number of years, has retired from the stage. He will devote his time henceforth to lecturing and drawing-room entertainments.

WILLARD.—It is doubtful if E. S. Willard will return to this country next season, as he is negotiating to produce a number of plays in London. He will come positively however, the year following.

HUKE.—Freddie Huke, the American sourette, has become quite a favorite in London during the past few weeks. She has been christened "the pet of the pantomime." Miss Huke will play a "tough" part in the American tour of an English melodrama next season.

DORR.—Minerva Dorr, of the Jane company, has two feline pets that are the admiration of all who meet them on their travels. One is called "Niggie Norcross" and is a black Maltese cat, nine years old and weighing fifteen pounds. "Puff Dorr," the other, is a nine months' old pure white Angora, and is easily the finest specimen of that breed in the United States.

TREE.—Speaking of Mr. and Mrs. Beerbohm Tree's first night appearance at Abbey's one of our critics said: "Long before either of them had

set foot upon the stage they had carried the audience by storm." It is difficult to understand that kind of a conquest, but is there any reason to believe that it could have been made or chronicled had American actors been the subjects of observation?

WAKEFIELD.—F. H. Wakefield, equally well known as a manager and a journalist, is not on the road this season, having returned to his post on the Detroit Journal as sporting editor.

LETTERS TO THE EDITOR.

NO ATTACHMENT LEVIED.

ATLANTA, Ga., Jan. 20, 1895.

To the Editor of The Dramatic Mirror:
Sir.—Your Atlanta correspondent's letter, inserted in your issue of Jan. 20, is absolutely erroneous in what it says about The Passing Show company.

There was never any attachment served upon anybody for anything due by the managers of The Passing Show, and they were never in any danger of being stopped here for their debts.

The truth is that an attachment had been sued by a local resident for an old debt due him by an actor belonging to this company; but the bailiff refused to levy upon the baggage of the troupe when he was informed that this baggage did belong to the managers of the attraction and that the debtor was only an actor in the organization.

I would have certainly stood on the bond of Messrs. Abram and Roberts, if it had been necessary, but there was no necessity for it. Please, in justice to the above gentlemen, insert this letter in your next issue.

With high regards, I remain,

Yours truly, H. L. DE GIVE.

PRAISE FOR "SUPERFLUOUS LAGS."

NEW YORK, Jan. 28, 1895.

To the Editor of The Dramatic Mirror:
Sir.—After reading the letter signed "Superfluous Lags" in the last issue of THE MIRROR, I thought I must write a few words of appreciation for the good judgment displayed by the writer in his criticism of performers and their performances, and the use and misuse of adjectives and adverbs applied to the same.

Would that it might be my good fortune to have the benefit of such fearless and unbiased criticism when I shall appear at the head of my own company.

I sincerely hope that "Superfluous Lags" will not put that threat into execution of praising indiscriminately and thereby increase the number of adherents to falsity, policy and laziness.

In a selfish world already full of tame, deceitful sweetness it is really refreshing to hear such outspoken convictions in which the ring of sincerity must command respect for the writer of even those who may differ with him, as one of those more rare individuals—a man not to be bought.

Cordially yours,

MARIE VALERKA.

THEATRICAL STAGE EMPLOYEES' UNION.

MINNEAPOLIS, Minn., Jan. 26, 1895.

To the Editor of The Dramatic Mirror:
Sir.—The stage employees at the Grand Opera House struck Thursday night, Jan. 10, because the management would not recognize the union, and could not agree as to wages to be paid for season of '94-95.

That the action taken may not be censured as a hasty step, we take this method of putting the Stage Employees' Union right before the managers and public.

I beg to inform you that a committee has worked diligently for the last two months, having repeated audiences with the managers, and placing our demands before them. And, whereas, we have used all honorable means to come to a settlement, we came to the conclusion that to prevent an actual lockout of the union men by being replaced by non-union men, a strike was unavoidable.

Trusting that your integrity and business knowledge will lead you to a favorable decision in this our just claim for right.

Yours respectfully,

LOUIS A. KONST.

INFLUENCE OF THE STAGE.

CLEVELAND, O., Jan. 21, 1895.

To the Editor of The Dramatic Mirror:
Sir.—As a constant reader of your valuable paper I take the opportunity of complimenting you on the stand you have taken on behalf of the purity of the stage and its moral influence on the public, and I am sure you will be pleased to hear that in this city your views, as expressed in THE DRAMATIC MIRROR, accord with those entertained by the majority of its people—many of our clergy even evincing a liberality of sentiment which is very gratifying to those who, like myself, are personally interested in the subject. Indeed, much of late has been said and commented on by both the press and its readers. In proof of this I send you a clipping from one of our leading papers, wherein is expressed the views of the Rev. Livingston L. Taylor, of the Plymouth Congregational Church.

I also enclose another clipping containing a short biography of the Rev. Dean Hole, one of the foremost clergymen in England whose exquisite "Book About Roses" has gladdened the hearts and elevated the minds of countless thousands of English-speaking people, and whose acquaintance it was my good fortune to make in the old country upwards of twenty years ago, as I happen to be a Rosarian pupil of his, and therefore take an especial interest in the broad views concerning the stage entertained by so ripe a scholar and so good and influential a man as the Dean.

Yours respectfully,

GEORGE DRAKE.

ON THE SUWANEE RIVER.

JAN. 28, 1895.

To the Editor of The Dramatic Mirror:
Sir.—I feel sure your sense of justice will allow me space in your valuable paper to correct a few of the many errors contained in Hal Reid's claim to my piece, entitled On the Suwanee River. I enclose you programme of Oct. 18, 1894; also title-page under which my copyright was issued. You will observe the play is announced as its first production. The facts are as follows:

Rush Bronson, B. W. Wilson and myself had completed two acts of a Southern play, one that Mr. Wilson could alternate with his Uncle Tom's company to play in such towns where Uncle Tom might be considered "too good." The play was simply to consist of plantation scenes, with some slight story running through it, the object being to use the colored band of boys, quartette, etc., as well as the Uncle Tom company. The title was to be On the Suwanee River, which title was entirely and solely my own property.

At this juncture Hal Reid appears and asks for a date to play The Two Sisters. His offer was refused, when learning that we were fixing up a new play, he tells me of a play he "writ" called A Daughter of the Confederacy. "Just the thing." Upon examination it proves to be a chow-chow of The Cricket on the Hearth, Colonel Sellers and Queen's Evidence, all ending with the tag taken from the Colleen Bawn. It was no use to him, he said, and I was welcome to it, or he offered to take the two acts I had already written and would in two days' time fix me up a new, clean MS. of a play on the line indicated, and make me a present of it, as he had previously been under great obligations to me, and also was expecting to worm himself into the theatre. This offer was made in the presence of Messrs. Bronson and Wilson, Mrs. Tabor, the typewriter, and myself. However, Mr. Bronson advised that I finish the play myself, which I did with assistance from Mr. Bronson, introducing the colored specialties and plantation business, using only the lock scene from Reid's play, which he had taken from Queen's Evidence.

Minneapolis being Reid's home he begged he might play in the piece. I finally consented to allow him to play in the bill, giving him twenty-five dollars for the week, stipulating, however, that Reid should not enter the theatre during her engagement.

The play On the Suwanee River proved a success, and we soon hear of Reid about town claiming the play, and asking managers to come and see it as it is for sale. I send for Reid and he denies that he is doing this. That there shall be no mistake Mr. Bronson invites Reid to my office, offering to let him read the MS. and anything he claims to cut out. Reid only says that his enemies are lying about him; that he claims no part of the play, nor never would.

This, Mr. Editor, is a plain honest statement of the case. The play On the Suwanee River is my own property duly and properly copyrighted according to law, and my attorney, Weed Munro, of Minneapolis, will attend to any claim put forward by any one.

Yours, in truth and honor, W. E. STERLING.

THE USHER.



A few members of Mr. Palmer's stock company continue to draw salary on unexpired contracts; but the career of that organization is virtually at an end.

The termination of a company whose existence has covered a period of twenty years and whose name is associated with a series of remarkable productions is an event of more than ordinary interest and significance to the public.

Mr. Palmer abandons the stock system because he has found it unprofitable during the past two or three seasons and because he believes that the present requirements of public taste render it difficult, if not impossible, to conduct a season of genuine stock productions successfully in New York. "Special casts," he says, "are now demanded for special plays."

The Palmer company is partly dispersed, although a number will appear in The New Woman for one or two short engagements in other cities before the complete disbandment occurs. E. M. Holland has enlisted under Charles Frohman's banner. Wilton Lackaye plays the title role in The District Attorney for T. Henry French. Charles J. Richman has been transferred to Mrs. Langtry's company.

The veteran James H. Stoddart has not yet made other arrangements, appearing meanwhile on the Palmer boards in Frohman's Fatal Card. The interview in which Mr. Stoddart learned from Mr. Palmer the decision to disband the stock company at the close of present contracts was affecting. The fine old actor could not keep back the tears that were drawn to his eyes by the prospect of shattering the associations of a score of years.

Mr. Stoddart has been identified with the Palmer company continuously from the date of its beginning at the Union Square Theatre.

Mr. Palmer informs me that his plans for the rest of this season and for next season are all made. The Fatal Card will remain at Palmer's until March, when Mrs. Langtry will appear there in her new comedy, adapted from a German source by Clyde Fitch, and another, entitled Gossip. Mrs. Langtry's part in this piece is said to be remarkably good.

The much discussed dramatization of "Trilby" will be acted out of town first by the special cast Mr. Palmer is engaging for it. If the result is encouraging it will be brought to New York—probably to some other theatre than Palmer's. The manager is experiencing difficulty in finding an actor to play Little Billee. Harry Woodruff or George Traver would fill the bill, but neither is available.

Palmer's Theatre will join the ranks of the star and combination houses next season. The Della Fox Opera company will be heard in a new opera in the Autumn. The London success, The Shop Girl, will follow. Then John Drew will take possession for the rest of the season.

Aside from the big bill that is in course of arrangement there ought to be enough of kindly sentiment to draw a large audience to the performance for Pauline Markham's benefit, that will take place on Feb. 14 at the Garden Theatre.

The fact that it will be St. Valentine's day gives an additional appositeness to the affair. The host of persons that in Lydia Thompson's day worshipped at Pauline Markham's shrine ought to crowd the theatre in behalf of their old favorite.

Miss Markham's benefit is under the auspices of leading managers and journalists, and there is shown in every quarter a desire to contribute to the success of the affair.

Congratulations to Colonel William E. Sinn, who completed the twentieth year of his managerial career in Brooklyn last Friday.

Colonel Sinn's theatrical experience has been active and honorable. His name has always been identified with the best form of management, and both in the days of the stock and in this era of combinations he has adhered to a line of policy that commands respect, confidence, and support.

Although Colonel Sinn has reached nearly the three-score period he is still young in heart and vigorous in body. His wideawake and enterprising spirit finds illustration in his recent acquisition of the new Montauk Theatre now building in Brooklyn.

The American public seems to be growing chillier and chillier toward Mrs. Kendal, and her social blandishments are no longer powerful to please and to cause ecstatic comment.

I read that at the Tremont Theatre in Boston Mrs. Kendal was freezingly received while the self-effacing Mr. Kendal had a warm greeting—a curious contrast to previous occasions, as Atherton Brownell points out in the Boston Home Journal.

At any rate, Mrs. Kendal can find solace in the reflection that if the English and American lemons are nearly squeezed dry, there may be fruit left in other climes.

The introduction of a bill in the State Legislature at Albany, presumably directed against the women who wear big hats in the theatre, is in fact directed against theatre managers, and it is likely that they will hold a meeting soon in this city to protest against its passage.

The bill is treated facetiously in certain quarters, but if it should become a law its operation would seriously annoy theatre managers. Under its provisions any person who claims that his view of the stage is obstructed from any cause whatever can demand the return of the price of his ticket.

When it is remembered that the genus crank is numerous and that the proposed law would furnish pretexts for all sorts of schemes to obtain the refund of money, it can be understood why the bill causes some anxiety among the men who run our theatres.

If the legislators are desirous to reform the big

hat nuisance why don't they pass a law that will make the wearers themselves guilty of a misdemeanor?

DRAMATISTS MEET.

The American Dramatists Club held a meeting on Saturday last, and the committee appointed for the purpose reported progress on the publication about to be issued in behalf of authors and owners of plays, which is to be placed in the hands of every manager of a theatre, opera house, hall, etc., in the United States, showing the actual owner and author of each play they may have occasion to produce. The committee are in receipt of scores of lists daily, and invite every author and owner in the country, irrespective of members of the club, to send in the names of the material they control, foreign or domestic. The list will be quite exhaustive. The book once in the hands of managers throughout the country, there will be no excuse for their producing pirated plays. The committee think it will be the most effective step yet taken to get rid of piratical speculators—that is, in the absence of the penal amendment to the Copyright Law now on the Congressional calendar for future action.

Quite a discussion occurred over the most practical method that could be adopted to enhance the production of American plays. Fred. Sidney hit upon what he considered a happy one. He proposed that the Club give a series of matinee performances at one or more of our principal theatres, the play to be selected by a committee from members of the Club, and each one in its turn given a public hearing, the object being to bring meritorious native plays that have been or may be denied production to the attention of managers. Mr. Sidney's suggestions seemed to meet with a spontaneous approval, and he was requested to place them on paper, the Club ordering the same to be printed for distribution among the members.

Nat. Salisbury was elected a member of the Club, and after a few toasts and hearty congratulations to the authors of the latest genuine American success, The District Attorney, the meeting adjourned, to meet at the residence of the secretary, Charles Barnard, next Sunday evening, when a reception by the Club will be given to the women dramatic authors at present in the city.

THE PROSPECTS OF THE SOUTH.

Henry Greenwall arrived in New York from New Orleans last Thursday and started back on Saturday. He was seen in the interval by a MIRROR reporter.

"The season down South," said Mr. Greenwall, "has proved better than we expected it would, and this in spite of the fact of the low price of cotton and sugar."

The chief cause of bad business in the South has been that companies have been hemmed in too close. That is to say, some of the best attractions have played three nights in one week in the same town whereas only one should have been booked. You can get all the money in those places by booking one good attraction a week. If you book good attractions on two nights there is no money either for the local manager or for the traveling manager.

"Of course," he continued, "this doesn't apply to New Orleans, where we give full houses to the best attractions only. New Orleans only wants good plays and good actors. For next season I shall play at my theatre there Fanny Davenport, Beerbohm Tree, Sarah Bernhardt, David Henderson's Extravaganza, Nat C. Goodwin, and numerous other equally prominent organizations."

"The new theatre in Galveston is complete, as announced in THE MIRROR, and is one of the prettiest houses in the South. The new theatre in Atlanta will open on April 29, and will be dedicated by Lewis Morrison. Ground will be broken for the new theatre in Savannah on April 15, and it will positively open early in September."

"The situation down South may be summed up as follows: A great deal of money has been made there this season and little lost. The cotton and sugar crops are looking all right, and the prospects for next year are excellent. I shall not return to New York until May 1, when I shall settle permanently here. I am delighted with the new offices of the American Theatrical Exchange."

COL. SINN'S TWENTIETH ANNIVERSARY.

On Friday, Feb. 1, Colonel William E. Sinn completed his twentieth year as manager of the Park Theatre, Brooklyn, and his thirty-third as a caterer to the amusement-loving people of America. Colonel Sinn is one of the four managers now living who were in business in 1861. The others are McVicker, of Chicago; Field, of Boston, and Ford, of Baltimore.

Colonel Sinn assumed the management of the Park Theatre on Feb. 1, 1875, and ran the place as a vaudeville theatre, gradually changing the style of entertainment until to-day the finest stars and combinations in the world tread its boards. Almost every actor of prominence in the world has appeared on the stage of the Park under Colonel Sinn's direction, and he can point with pardonable pride to the theatre's record. As a variety theatre nothing but high-class artists were engaged, Herrmann, the magician, being in the first bill at a salary of \$500 per week.

Colonel Sinn was born in Georgetown, D. C., and is now about sixty years of age. He is still hale and hearty, and his six feet four of robust manhood is on view in the lobby of his cosy playhouse every evening. He enjoys the stage performances as much as any of his patrons, and whenever a new play comes to the theatre he can be seen in his box watching the movements of the players with as much attention as the smallest god in the gallery. The Colonel is noted for his generosity, and on many occasions he has given his theatre, his services and his money to help deserving charities.

A NEW THEATRE FOR HARTFORD.

The Hartford Post says that a movement is on foot in that city under the best auspices to build a first-class theatre. The plan involves the rebuilding of the Opera House in Hartford, the site of which is to be sold by its owner, W. W. Roberts, for \$75,000, to John B. Knox, Walter Sanford, and E. W. Beardsley, who are to form a stock company.

E. D. TANNEHILL DYING.

E. D. Tannehill was reported during the past week to have died at Asheville, N. C. He had not died up to the time of going to press, although in the last stages of rapid consumption. Frank Tannehill, Jr., is with him.

LITT ENGAGES MARY SHAW.

Jacob Litt has engaged Mary Shaw to play a leading part in his forthcoming melodramatic production, The War of Wealth, rehearsals of which began yesterday. William Furst will compose the incidental music for the piece.

SAID TO THE MIRROR.

JOSEPH BROOKS: "Mr. Crane opens at the Fifth Avenue in about three weeks in Martha Morton's new piece, His Wife's Father. It is a very amusing play and suits Mr. Crane admirably. The scheme is simply the mother-in-law idea revised. Will Mr. Crane make any more Shakespearean productions? I do not know. The Merry Wives was unquestionably an artistic success, but I do not think the public cares much for the classics nowadays. They want pieces written in the modern spirit, plays contemporaneous with our own times."

W. A. MCCONNELL: "I don't know when I have been so shocked than by the sudden and tragic death of my friend John W. Norton. It was an honor for anyone to call him a friend. I don't believe he had an enemy on earth. He was one of the last of the Mohicans. I can only say like Horatio: 'Good night, sweet prince, and flights of angels guard thee to thy rest.'"

JAKE SCHWARTZ: "I have disposed of my interest in the Grand Opera House, Bryan, Tex., and will soon locate at Waco, where I have theatrical interests on foot. I wish to thank my professional friends for their kindness to me in Bryan, and trust that our friendship will continue wherever I may be located. I attribute my success in Bryan largely to my business dealings with my favorite paper, THE MIRROR."

SPRINGER AND WELTY: "We have just discovered that the copyright of The Black Crook expired in 1891, and that it has since become public property. We have begun suit to recover the large royalties we have paid for the use of The Black Crook in the belief that the copyright was still in force."

J. GARLAND: "Primrose and West opened to standing room in Cleveland, and this condition continued throughout the engagement. People were turned away at every performance in Pittsburgh."

LEON MARGULIES: "Frieda Simonson and Juanito March have made their joint debut, and their respective performances on the piano and violin have made them notable features of the musical season in New York. I have arranged to tour them in the principal cities."

JOHN A. STEVENS: "Truly, THE MIRROR is a marvelous journal! There was an item in last week's issue mentioning the fact that I'm about to organize and go out, and if I've received one application for positions from professional people, I've received five hundred. My plans, by the way, are developing very slowly, as the physicians have forbidden me to do the slightest work."

GEORGE B. MCCLELLAN: "The Pauline Hall company is now in St. Louis. The city is of course greatly disturbed and grieved about the death under such tragic circumstances of Manager John W. Norton and on the Monday night we closed, as a sign of respect. It meant losing considerable money, but it was a very willing contribution on our part to the memory of a man who was universally beloved and respected."

W. F. CONNOR: "We are much affected by the sad death of Mr. Norton. Mr. O'Neill was a warm friend and only ten days ago sent to Mr. Norton as a present a beautiful bronze bust of Rigoletto. On our arrival in Cincinnati Mr. O'Neill received a letter from Mr. Norton thanking him, which, no doubt, was the last letter he wrote. We are booked at his house next week."

JAMES B. MACKIE: "Grimes' Cellar Door will be put out on Feb. 11. The Side Show will be rewritten and put out next season in great shape."

MARK E. SWAN: "Mr. Mullaly has returned my plays about which THE MIRROR published my letter recently. He claims not to have known my whereabouts; that he did not know the plays were in his possession; and that he received no letter from me."

J. H. HAVERLY: "I have sold my interests in Haverly's Minstrels to Charles Aliskey, in order to give my entire time to the preparation of Haverly's International Shows, which will exhibit under canvas."

LOST WITH THE ELBE.

Adolf Baumann, the well-known stage manager of Berlin, who had been specially engaged by Walter Damrosch for his forthcoming Wagner season at New York, was a passenger of the ill-fated Elbe and, presumably, went down with her.

Herr Baumann was formerly stage manager at Angelo Neumann's famous theatre in Prague, which was famous for its Wagnerian productions. Later, he became director of the Stadt Theatre in Bruenn (Austria) and he left this position to organize the famous Bohemian Opera company. His wife is an American from California, and was well known on the Pacific coast a few years ago as a singer.

BAD FALL WHILE ACTING.

Harry D. Clifton met with a serious accident at the People's Theatre last Wednesday while acting in The Power of the Press. In descending a ladder used in one of the scenes, he fell to the stage and for some time it was thought that he had broken his ribs. He was at once taken to his home at 143 West Sixty-second Street. Augustus Pitou told a MIRROR man yesterday that Mr. Clifton was not so badly hurt as had been supposed and that no bones were broken. His part was taken on the following evening by Davenport Bebus.

MAY WHEELER WAS SCARED.

May Wheeler, the leading lady of the Cotton King company, was badly frightened while playing with the company in Brooklyn last week. On Wednesday night something went wrong in the elevator scene. The hero was slow in going to her rescue, and the massive elevator thumped down upon her before she could escape. However, stage elevators are not as formidable as they look, and Miss Wheeler got off with a few bruises and a severe fright.

CHANGES OF CAST.

Harry Connor was put into the Colonel's part in A Milk White Flag last night.

George Richards leaves the part of the General in A Milk White Flag to play Ben Gay in A Trip to Chinatown.

Charles Cote is now playing Welland Strong in A Trip to Chinatown.

A BENEFIT FOR COULDOCK.

It is likely that C. W. Couldock, the veteran actor, who is in very poor health, will probably soon retire permanently from the stage. A benefit for him has been suggested, and W. A. Brady has volunteered to take charge of it.

SUPERFLUOUS HAIR. Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.*

GOSSIP OF THE TOWN.

Louis Aldrich is enjoying a round of the theatres after his season in My Partner. Mr. Aldrich is again busily engaged in his duties connected with the Actors' Fund and he presides regularly on Thursday afternoons at the meetings of the executive committee. Mr. Aldrich has no professional plans for the immediate future, but it is not unlikely that he will reappear as a star should he succeed in finding a suitable play. Mr. Aldrich is one of the fortunate actors who is able to cut coupons when nothing especially tempting offers, and bide his time.

A. S. Lipman has been engaged for The War of Wealth.

Harry Williams will produce A Bowery Girl in this city shortly. He is engaging a strong company.

Mrs. General Butterfield gave a delightful concert at her Fifth Avenue residence, one afternoon last week. Among the artists were Jessamine Hellenbeck, Fielding and Roselle, Jessie Shay, Mackenzie Gordon, Perry Averill, and a remarkable violinist from London, Adelina Dinelsi, who created a furore by her exquisite playing. Orton Bradley presided at the piano.

May Standish is attracting attention by her artistic work in Gismonda. Though Cyriella is a small part Miss Standish makes the best of her opportunities.

Ida Mülle is considering two offers which she has received from European managers.

Lizzie Macnichol, who has been successful as Flora Macdonald, is proud of the handkerchief which she waves at the end of the first act of Rob Roy as it is the genuine Macnichol plaid.

Robert L. Cutting, the husband of Minnie Seligman, has discontinued the suit contesting his father's will, a compromise having been arranged with the heirs and executors.

Isabella Seaton has been engaged by Manager E. A. Church for Griffith's Faust company, and is now playing Elsa.

W. P. Meade, manager of the Columbia Opera House, North Adams, Mass., says the Howard Stock company appeared in that theatre to S. R. O. last Friday evening.

Charles Dickson will close his season, it is said, on Feb. 16.

The Postal Employes' Mutual Aid Association will have a benefit at the Broadway Theatre on Feb. 21.

Rudolph Aronson has engaged Ada Palmer Walker as the prima donna for the Casino. Miss Walker is an Australian and a friend of Madame Melba.

John E. Henshaw and May Ten Broeck rejoined The Passing Show company at the Columbia Theatre in Boston last night, assuming their old parts. The differences between them and the management have been satisfactorily arranged.

Maggie Holloway Fischer has been re-engaged by Charles Frohman for a character part in The Foundling, to be produced at Hoyt's Theatre.

Contracts were signed last Friday for the opening of Mrs. Langtry's engagement at Palmer's Theatre on March 11.

The Mestayer-Otis company may play an engagement at the Garden Theatre in April.

Marion McAlvin will play the part of Princess Lucia in Prince Pro Tem instead of Madeline Lack as at first intended. Miss Lack will do a special dance in the piece.

Richard Wagner and Augustus F. Riley created a disturbance in the lobby of the Broadway Theatre last Friday evening. They presented bill-board tickets and tried to enter the main door of the theatre. They were told to go to the balcony entrance, but refused. Finally the management had them arrested.

Banks Winter was severely burned recently by the premature discharge of a revolver during the performance of On the Go, at Delaware, O. Fortunately the weapon was loaded with blank cartridges, or Mr. Winter would have lost a finger and killed a stage hand.

The Barron Sisters, now playing an engagement at the Alhambra, London, have been engaged by Walter D. Botto for George F. Krauss' The Two Fairies company.

Neil Florence is managing the Pacific coast tour of the Rooney Comedy company.

Dan Packard is rehearsing the Boston Opera company in Chicago, and will soon take the road in Illinois and Iowa, presenting Said Pasha. Goldie Rhinehardt, Patti Henry and Adele Barker are in the company.

A letter, signed by Harriette Weems and the members of her company, has reached THE MIRROR in which it is stated that a recent article in a Baltimore paper contained erroneous assertions uttered by James H. Alliger, late manager of the company. Miss Weems says that she dismissed Alliger for cause on Dec. 29 in Greenwood, S. C., and that her organization has not straggled, as reported.

Sydney Cowell Holmes, while not fulfilling engagements, is teaching music and acting at 242 West Twenty-fifth Street. If Mrs. Holmes is able to impart the results of her own professional skill and wide experience to her pupils, they are to be congratulated.

A. L. Parkes, formerly dramatic editor of the MIRROR, has formed a music publishing partnership with Benjamin Loewenthal at 111 East Fifty-ninth Street. He has just issued a taking ballad of his own, entitled "Bright Days Will Come Again."

Charles Dickson has bought a new comedy, which he has played in rehearsal on the road. The title is, Other People's Money, and the author is Edward Owings Towne, of Chicago.

Frank Butler, Rose Eytinge's talented son, amused himself while waiting orders in the Ninth Regiment Armory, during the recent troubles in Brooklyn, by writing songs. One of these, entitled "God Sent a Thought," will be published in a few days by Harry Pepper.

The publisher of the Newport, R. I., Herald, which is the only morning newspaper issued in Newport, asks THE MIRROR to notify managers and agents that the manager of the local Opera House does not patronize its advertising columns, owing to a difference of opinion respecting advertising rates.

Wagenhals and Kemper, who will star Louis James next season, say that Sardou is to write a play for him. Mr. James will go abroad at the close of his present tour with Frederick Warde.

Violet Campbell, whose place in the Oliver Twist company has been taken by Jennie Reiffarth, has returned to New York. Charles Cote, who played the Artful Dodger in this company, has retired, and will join A Trip to Chinatown. His place has been taken by Barney Reynolds.

TELEGRAPHIC NEWS

CHICAGO.

Medicine Hat and Winnipeg Weather has Discouraged Playgoing—Hall's Gossip.

[Special to The Mirror.]

CHICAGO, Feb. 4.

The fact that the temperature which has been in the habit of sojourning at Medicine Hat and Winnipeg has been visiting in this immediate vicinity of late has had an appreciable effect upon the business of the theatres, and the people who are fortunate enough to own warm fires have stopped by them in preference to braving the wintry blasts for a trip to the playhouse. Considering this serious drawback, however, the audiences have been of fair size.

At the Schiller Miss D'Arville's delightful revival of *Madeline* has been well received, and she will remain there another week with her tuneful operetta, which will be followed by Milton Royle's *Friends*.

Herbert Hall Winslow's new version of *Alimony* did not catch on as well as the Grand as I had hoped, for the sake of those two good fellows, Tim Murphy and Eugene Canfield, but the material is there and they are qualified to develop it. Personally they both made hits. They closed last night, and this evening Richard Mansfield, who has fully recovered from his recent illness, had a large house for his version of *Napoleon*. He gives Arms and the Man to-morrow night and fills out the week with his repertory, giving Dr. Jekyll and Mr. Hyde as the usual Saturday night opium dream. He is at the Grand two weeks.

Lillian Russell and American comedians replaced the English comics at the Chicago Opera House to-night, and we have dried our tears. English comedy as seen in *The Gaiety Girl* may be all right by the pound, but it is rather heavy for an evening. The revival of *The Grand Duchess* is much more welcome, and I believe it will do a large business, as Lillian is a favorite here.

There is no doubt about it, Olga Nethersole has hit them very hard and her business is very large at Hooley's, where she opened her second and last week to-night with *The Transgressor*. Barrymore has never appeared to better advantage in this city. There are some people who tell me that they do not like Barrymore, but when I ask them to name another leading man in this country who can act as well as he can they have nothing to say. They can't, because for good looks, intelligence and artistic demeanor "Barry" can give the rest of them cards and spades.

Harry F. Jordan has favored me with one of his "theatrical celebrity" photographs, and I have it where I can pick out several scores of my professional friends every hour in the day.

The annual ladies' night of the Forty Club, at the Wellington last Tuesday, was a great success. Among the guests were Camille D'Arville, Mr. and Mrs. Maurice Barrymore, G. Cornelius Boniface, Jr., Aubrey Boucicault, J. K. Murray, Phil Shea and Tim Murphy. Letters of regret were read from Francis Wilson, Edwin W. Hoff, Bill Nye, Edmund Russell, Otis Skinner and Messrs. Barnabee and MacDonald, of the Bostonians. The latter indulged in a telegram in which they employed French. It was treated in the usual manner by the telegraph operator, and the senders said: "For further particulars see the *St. Louis Zeitung*." But I knew it was French, and I fear that Mr. Barnabee has been reading "Tribby."

Roland Reed has been passing through here every few minutes during the past week, enlightening the one-night stands in the vicinity. One day he telephoned me and I had to ask him how he managed to get near enough to a telephone to talk into it, whereupon he rang off. I never saw him looking better. I also met his treasurer, Gus Pennoyer, whom I have forgiven for writing about me.

Edward E. Rice is a wonder. His remarkably clever people have galvanized 1402, from which bits were stolen and rendered here before it came, until it is absolutely demanding public attention and filling the big Columbia. No man on this or any other side of the water can equal Rice in selecting people and staging a burlesque, and the successful evidence of this pleasing American fact is being demonstrated to us right now.

The annual Press Club entertainment at the Columbia Thursday afternoon was a huge success artistically and financially.

Shore Acres is winning genuine laurels over at McVicker's, where it is being splendidly presented by Mr. Herne, pretty Grace Filkins, and a splendid company.

Frank Slocum, of Mr. Mansfield's forces, broke an engagement with me the other day and excused himself on the plea that his friend, John F. Garley, who had just arrived in town, was afraid of the cable cars after twenty weeks of "one-night boys" and needed attention.

Harry A. Farren has left Jacobs' Clark Street Theatre and gone in advance of clever Julia Stuart in Virginia, Gratton Donnelly's new play. The Derby Winner had a good week at the Haymarket, where Joseph Murphy opened to a great house last night in *Kerry Gow*.

Openings at the Jacobs' houses yesterday were all large. Manager Jacobs has reduced his prices all around and they now run from 75 to 15 cents. The Country Circus is at the Alhambra, where The Man Without a Country comes next week. The Two Sisters is at the Academy, whence it goes to the Clark Street Theatre, to be followed at the Academy by The Country Fair, and at the Clark Street, Razzle Dazzle holds the boards.

Neil Burgess' County Fair opened well at Havlin's yesterday, and at the Lincoln two good houses enjoyed Gus Heege in *Yon Yonson*.

The United States Theatre (formerly the Empire) opened yesterday with continuous vaudeville, and Col. Hopkins is arranging to do likewise at the old People's, while Frank Hall will soon call Havlin's his "Bargain Theatre," and follow the same plan. Manager Hall, by the way, still crowds his Casino and his Winter Circus.

Sam. T. Jack retains his Madison Street Opera House, and is doing splendidly with burlesque, while there are good vaudeville shows at the Olympic, Park and Lyceum.

As the ink is freezing I must close, and if I have overlooked any one, I apologize.

"BIPP" HALL.

ST. LOUIS.

Roland Reed, Julia Stewart and Others Open Successfully—Theatrical Note and Gossip.

[Special to The Mirror.]

ST. LOUIS, Feb. 4.

Roland Reed began his annual engagement at the Olympic Theatre last night, presenting his new comedy, *The Politician*.

Julia Stewart opened yesterday in Donnelly's latest success, *Virginia*, at the Hagan. Miss

Stewart is surrounded by a strong company and played to two fine audiences.

Hopkins' Pope's Theatre had two immense audiences yesterday to see a good variety bill, and the play *A Fair Rebel*. Miss Morse, the leading lady, made a pronounced hit. Malcolm Williamson's acting was also a feature.

The Limited Mail drew two big houses at Hau- lin's yesterday, and to-night the house is packed by the friends of Manager Will Jones, who is taking his annual benefit.

Sam Jack's Extravaganza company met with a big success yesterday at the Standard Theatre. William Broderick left the cast of *Dorcas*. Pauline Hall's opera, last Friday night and Hugh Chilvers, late of the Rob Roy company, took his place.

Manager Ollie Hagan's wife is seriously ill. Pauline Hall and company attended the performance of Salvini at the Olympic Theatre last Thursday evening.

The Grand Opera House was closed last Thursday night in memory of John W. Norton.

The private watchman, Jack Walsh, who has been at the Grand Opera House for the past seventeen years, died ten days ago and was buried a week ago yesterday.

The usual report about another new theatre is again on the street, and a party of New York theatrical managers are said to be in the city with a view of building one.

Letters of administration on the estate of the late John W. Norton were taken out Saturday morning by Valle Rayburn, a prominent attorney here. It is valued at \$10,000. It is rumored that he left a will, but it has not been found. His only known relative living is a nephew, Edward Hamilton Lawrence, a clerk in a railroad office here.

J. H. Lester, treasurer of Hopkins' Theatre, will assume the duties of business manager, made vacant by Charles Elliot's removal to Chicago.

W. E. Mantz, treasurer of the Olympic Theatre, will benefit Feb. 11 with a performance of *The Lost Paradise*.

A basket of flowers and a beautiful floral sword were presented to Salvini at the Olympic Theatre Friday night by the Italian citizens of St. Louis, and he responded and eulogized the late John W. Norton.

W. C. HOWLAND.

BOSTON.

Prudery the Order of the Day at the Hub—Few New Bills—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Feb. 4.

If you are a manager and contemplate bringing your burlesque company to Boston, just adorn your lithographs with pantalettes before you submit them to the modest gaze of the aldermanic authorities who protect the morals of the city from corruption.

A new example of Bostonian sensitiveness has been shown in the case of Aladdin, Jr., which opened to tremendous business at the Castle Square to-night. The company has been from Chicago to the Pacific without objection being raised, but now pure-minded Boston objects to the artistic pictures, and date lines are added to the lithographs to satisfy the authorities. This is the first extravaganza to appear at the new theatre, and from the successful opening the engagement should be extremely prosperous. Irene Verona is one of the best Boston favorites, and Ada Deaves, Frankie Raymond and Anna Boyd also have hosts of friends here. Eddie Foy was missed, but John T. Burke did much to fill the vacancy. As a spectacle the triumph was most pronounced.

This is the second and last week of the engagement of Mr. and Mrs. Kendal at the Tremont. While the first week, devoted entirely to Lady Clancarty, was a decided success, this week will be divided among several other successes, the most time being devoted to *The Second Mrs. Tanqueray*. The novelty of the week is *A Political Woman*, a new play by Charles E. D. Ward, which will be given for the first time on any stage.

Another new play to be given for the first time on any stage is *A Woman's Power*, which has been arranged especially for Effie Ellsler, and which will be produced at the Grand Opera House on Friday. Miss Ellsler opened her first engagement at that theatre to-night before a large house. Doris and Hazel Kirke are the features of the earlier part of the engagement.

Wilson Barrett closes his engagement at the Boston this week, giving an almost nightly change of bill so as to present the older features of his repertoire. The Manxman scored a popular success and drew big audiences.

The Passing Show is in its last week at the Columbia. Big business has ruled all the engagement, and the fact that the aldermen disapprove of the costumes of the Phrynettes, and some of them went behind the scenes to make a personal inspection of the dresses—and the dancers—did not diminish the business. John E. Henshaw and May Ten Broeck returned to the cast to-night, after an absence of one week, during which their loss was sorely felt.

The Girl I Left Behind Me is drawing great business at the Hollis Street.

The Prodigal Daughter has drawn so well at the Bowdoin Square that it will be continued this week. The race scene is better given than ever.

Westward Ho! is in its last week but one at the Museum, where it will be succeeded on Feb. 10 by Lotta's old success, *Zip*, with Annie Lewis in the leading part.

A Black Sheep continues at the Park successfully. The production will be taken to Concord, N. H., on Feb. 18, for a performance before the State Legislature.

Other attractions in Boston are: Grand Museum, R. M. Carroll in *The Italian Padrone*; Keith's, continuous vaudeville; Lyceum, Peter Maher's company; Howard Athenaeum, Violet Mascotte company; Palace, London Gaiety Girls, and one Boston society girl who is catching a glimpse of life behind the scenes incognito.

Joseph Haworth's second week at the Castle Square was a record-breaker. The house was packed at each performance, and the hit was so great that arrangements were made for a return engagement beginning on Feb. 25, when he will produce *Rinaldo*, a tragedy, by Ernest Lacy, which is now in rehearsal. Howard Gould has been engaged for the production, which will be with special scenery and effects.

Charles L. Robbins and the members of the Prince Pro Tem company were in Boston yesterday. The company has been strengthened by the engagement of Marion McAlvin, a talented soprano from Lowell, to play *Lucie*, to which all the original music has been restored. William E. McQuinn, the musical director, has arranged several new numbers. Business has been good all through New England.

Rachel Noah has had to give up her class at Worcester on account of the serious illness of her daughter Rosa Frances.

John J. McNally is at work on two new plays, *The Night Clerk* for Peter F. Dailey and *The Widow Jones* for May Irwin.

Bubbles will now be taken on the New England circuit.

There will be a professional matinee of Doris at the Grand Opera House, on Thursday. Comyns Carr has made an English adaptation of *La Locandiera*, and Maud Harrison has the American rights to it.

Wilson Barrett has decided to produce *The Sign of the Cross* during his coming Chicago engagement. He has just added Mary Brady, a well-known reader of this city, to his company to play the part of Poppeia in this new piece.

George W. Wilson has been to Albany, N. Y., to make arrangements for the new play which he will soon produce here.

Vernona Jarbeau tells me that she expects to secure a new burlesque or musical comedy during her Summer tour abroad.

The Proscenium Club of Roxbury gave a performance here last week and presented *A Night Off* under the title of *King Titus Tatius*.

The new stock company at the Palace will include Florence Gerald, William Stafford, Fred Ormonde, James G. Griffith, Eugene Sweetland, George Ricketts, Al. C. Day, Harry Leonard, Gussie Gill, Kate Alleyn, and Lillian Calef. Wife for Life and She will be among the first productions.

The aldermen are considering the advisability of raising the price of theatrical license to \$100. The present rate is \$5 a year.

I really pitied the agent of the Watch and Ward Society the other night. He went to the Columbia to detect the indecency of the dancers' costumes with an opera-glass but he was late and short, and there were crowds of standees before him. Consequently the aldermen had the advantage over him. All you have to do is to say "Watch and Ward" to one of *The Passing Show* girls and they are aroused.

The other night some joker, taking the cue from the aldermanic absurdity, went around the bill boards and adorned the shivering limbs with red and yellow tissue paper trousers.

The Cinderella entertainment netted \$4,300 for the floating hospital.

Joseph Haworth was given a reception by two hundred members of the Boston Press Club last week. Estelle Sylvane retired from his company at the conclusion of the Boston engagement, but during the closing week she presented him with a handsome sword and a valuable gold cross. Mr. Haworth had to make a speech before the curtain almost every night.

This year the Press Club's benefit will be opened by the Shoe and Leather Minstrels. The performance which will be in Music Hall the last of March, will be in charge of Frederick R. Burton.

Mrs. Edward H. Crosby, wife of the dramatic editor of the *Post*, gave a reception in honor of Wilson Barrett last Tuesday. Mrs. Emma Sheridan Fry read the apostrophe to "The Scottish Harp," from "The Lady of the Lake," with harp obligato by Sig. Gerard Russo, and Clinton Elder sang "Babette."

JAY BENTON.

PHILADELPHIA.

A Statement as to the Season—A Souvenir Night—Bills at the Theatres.

[Special to The Mirror.]

PHILADELPHIA, Feb. 4.

The Walnut has been the centre of attraction all week. *The Country Sport* was the bill. The New Woman with a strong cast is on this evening.

This is souvenir night at the Chestnut Street Opera House, it being the 200th performance of Dr. Syntax. De Wolf Hopper and his company have captured the city, and of course the house is packed to the doors. Hopper has become a capital off-hand speaker, reminding one of the happy hits made by John Brougham, who in his day was incomparable.

It has been decided by Manager Tissot of the Grand Opera House, to establish grand opera at his house immediately upon the conclusion of the regular season in May. Artists are now being secured. This will insure the return of the great favorite, Madame Louise Nattali.

Charley's Aunt continues at the Chestnut, and is holding its own. This is the eleventh week. At the Broad Lillian Russell closed her successful two weeks' engagement in the Grand Duchesse. This evening *The New Boy* has an inning for the first time in this city.

The Lost Paradise at the Empire, with a company thoroughly equipped, continued the large receipts with which this pretty theatre has been favored this season. Many of the regular patrons of other houses were attendants to witness the work of Etta Hawkins and William Morris. Lewis Morrison returned this evening, giving Faust, which opened to a great attendance. True Irish Hearts at the Standard played to large business. The receipts thus far during the season are thirty per cent. in advance of any in the history of the theatre. Blacklisted follows, and is entertaining a large and pleased audience this evening. The management is giving souvenirs to all purchasers of orchestra seats.

Manager Yale's Devil's Auction has been greatly changed for the better since the first of the season. It is now one of the few leading spectacular extravaganzas of the road. The attendance has been large. H. W. Williams' Meteors company follow with a splendid house as a beginning.

Shaft No. 2 crowded the National all week. The electric effects are features new to the stage and are striking in originality. Rush City, in which Adelaide Randall has the leading part, has a great house this evening.

Shenandoah has been the attraction at the Park and will remain the present week. It was never so handsomely staged as at this theatre. The company, particularly Margaret Robinson, Josephine Hall, Henry Weaver, Louis Henricks and H. S. Wolfe, could scarcely be improved upon. The advance sale is flattering.

Business has taken a decided jump at the Grand Opera House. Manager William Moore says the Howard Athenaeum company had its banner experience in receipts in Philadelphia. The Private Secretary follows, having an excellent attendance as an opening, and with a good advance sale.

Over at the People's large audiences have been enjoying the beauties and mysteries of *Hanon's Superba*. The Land of the Midnight Sun has been heavily billed and opens to a good attendance.

Creston Clarke continues at the Girard Avenue, appearing as Bertuccio, and Romeo this week.

The Police Patrol is at Forepaugh's. At the Bijou, Milton Aborn has made a hit with the opera, *The Pretty Persian*. Fra Diavolo follows.

A Barrel of Money canceled its date at the Kensington, and The Circus Girl was substituted. Si Perkins follows.

Kate Claxton's Two Orphans played to over four thousand dollars on the week at the Grand Opera House.

Mrs. Mary Gardner, widow of Dan Gardner, the one time well known circus jester, is residing in this city for the Winter.

The Boston Symphony Orchestra, Emil Paar, conductor, is giving the new symphony, "From the New World," at the Academy to-night to a good house. Lillian Hauvelt is the soloist.

Ralph Bingham was tendered a benefit at the Walnut Friday. Volunteers from New York, as



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well as those playing the city, gave a high-class entertainment to a light attendance, although the house was entirely sold.

Carncross devotes two evenings per week to the revival of old-time songs. They are a winning feature always.

Treasurer John E. McDonough, of the Walnut, takes his annual benefit on March 6.

The Merchant of Venice was produced by the Archdiocesan Union, under the direction of J. B. Roberts, at the Academy on Jan. 25. The honors were carried by James J. Skelly as Shylock, Daniel O'Connell as Bassanio, and Iona M. Nowlen as Portia. Hugh B. Dunlap, a promising young student, should have had the prize in the elocution contest. The house was packed.

Up to date, the season throughout the city has not been more than five per cent. below that of last. In two of the theatres it has been in advance.

The Palace Theatre, Arch above Tenth, is being put in order for business. Numerous rumors give the place to as many lessees.

The old Arch Street Theatre has been advertised for sale for the past two months, with no offers, at the price demanded by the owners.

EDWIN RUSHTON.

WASHINGTON.

The Copyright Bill to be Held Over—At the Theatres This Week—Notes.

[Special to The Mirror.]

WASHINGTON, Feb. 4.

Julia Marlowe Taber in *The School for Scandal* opened a week of repertoire to-night at the National Theatre to a very large audience. The heavy advance sale assures a big week. A Texas Steer closed a prosperous engagement. Next week, *The Girl I Left Behind Me*.

Mrs. Potter and Kyrie Bellew in *Charlotte Corday* received a cordial greeting on their commencement at the Grand Opera House. The attendance is large. Otis Skinner's week was a good one. Chauncey Olcott in *The Irish Artist* follows.

Sandow's Treaders at the Academy packed that popular playhouse on the opening to-night of a return engagement. Charles H. Hopper in *The Vale of Avoca* closed a very satisfactory initial starring week. The Stoddard Illustrated Lectures next for a two weeks' stay.

The Prodigal Father at Butler's Bijou Theatre has a full house to welcome little Elsie Lower and a clever company. James B. Mackie's *Side Show* drew well. Hi Henry's Premium Minstrels follow.

The Night Owls' return attracted an excellent attendance to the Lyceum. Gus Hill's *World of Novelties* fared well. Rose Hill's *Folly* company next.

The Copyright Bill will not be brought up during this session of Congress. Representative Covert, who has the matter in charge, states that he is governed entirely in his action by the desires of the dramatists themselves and the Copyright League—preferring to wait until the Republicans come into control of the House, feeling assured that the plea made against the measure at the last session will not then be allowed to stand in the way of rendering justice to authors who are now practically at the mercy of play pirates.

The Press Club benefit at the Grand Opera House next Friday afternoon promises to be one of the important dramatic events of the season. Those appearing coming on from New York, Philadelphia and Baltimore, and returning by special train, include Beerbohm Tree and company, DeWolf Hopper, James T. Powers, Agnes Booth, Nelson Wheatcroft, Alfred and Grace Fisher, Henry E. Dixey, Frederick Bond, Maggie Cline, Alice Shaw; whistler; Severus Schaffer, Brooks and Denton, and William Edgar Nye. Julia Marlowe, Mrs. Potter and Mr. Bellew and Sandow will also contribute to the entertainment. Manager E. H. Allen donates the theatre, and the full U. S. Marine Band, Professor Fanchilla directing, volunteer, and will constitute the orchestra.

A new opera by Hub T. Smith and D. B. MacLeod, entitled *Coronet and Coin*, will be done shortly with a leading amateur cast. Hub Smith is noted as a song writer.

Ysaie, the violinist, was the central figure at a reception given at the residence of Mrs. Senator Brice one night during the past week. It is stated that the Belgian musician asks and receives \$1,000 for each performance.

A benefit for the Home for Incurables, under society patronage, will be given at the Grand Opera House on Feb. 18. The Rouge et Blanc Club of Baltimore will produce Baldwin Sloane's comic opera, *Midas*, on the occasion.

After the Chicago engagement, March 23, the entire equipment of Whallen and Martell's South Before the War, with fifty colored people, embark for Europe, opening in Liverpool the latter part of April.

Grant Parish's new book, "A Senator's Crime," is out and creating a sensation.

JOHN T. WARDE.

CLEVELAND.

Grand Vizier, John Drew, and New Dazzler—Brady and Henshaw Lease the Lyceum.

[Special to The Mirror.]

CLEVELAND, Feb. 4.

Thomas O. Seabrooke in his new comic opera, *The Grand Vizier*, opened a short engagement at the Euclid Avenue Opera House to-night before a large house. John Drew in *The Butterflies* will be seen for the latter half of the week. Next week, Francis Wilson.

The Lyceum Theatre was well filled to-night to welcome *The New Dazzler*, presented by a

good company headed by Florrie West. Next week, Hallen and Hart, and Spider and Fly.

Barney Ferguson in Duddy's Blunders pleased an audience that filled the Cleveland Theatre this afternoon, and is equally favored to night.

The Star Theatre had good houses this afternoon and evening to see Weber and Field's Own company. Next week, George Dixon's company.

The owner of the Cleveland Theatre, late H. R. Jacobs' Theatre, took possession of the house last Monday, on account of arrearages in rent. Jess Burns, the manager, secured a temporary lease, and business went on uninterrupted. Saturday S. W. Brady and C. H. Henshaw, manager of the Lyceum Theatre, signed a long lease for the house. The new lessees took possession to day, and an entirely new force of employees is engaged. C. H. Henshaw, while retaining the management of the Lyceum, will also manage the Cleveland Theatre.

An alleged brother of the eminent English actor, E. S. Willard, who has been victimizing people in Cleveland for the past week, came to grief last Friday, being recognized as an impostor.

WILLIAM CRATON.

CINCINNATI.

A Museum to be Improved—A Disbandment—At the Theatres This Week.

[Special to The Mirror.]

CINCINNATI, Feb. 4. Francis Wilson opened at the Grand to-night in The Devil's Deputy. The advance sale had been unusually brisk. Primrose and West's Minstrels follow.

The Walnut has Alexander Salvini. To-night he played Don Caesar, and later in the week gives The Three Guardsmen, The Student of Salamanca, and Ruy Blas. He is followed by The Gaiety Girl.

Stroh's Vandervilles with Fougere as the centre attraction are doing a big business at the Fountain Square. Next week comes Sam T. Jack's Burlesque company.

Havlin's has Elita Proctor Otis and company in a production of Oliver Twist. The Dazzler is underlined.

The Still Alarm is at Heuck's. The next attraction is A Texas Steer.

The People's has Russell Brothers' combination this week, and the New York Stars for the succeeding attraction.

The Temptation of Money is at Robinson's. Lost in New York next.

Ella Wesner, male impersonator, is at Kohl and Middleton's.

Manager Avery, of Kohl and Middleton's Museum, is going to make radical changes in the Museum Theatre the coming Spring. The entire interior is to be torn out and rebuilt with a commodious stage well fitted with scenery and other accessories for modern plays. The seating capacity will be greatly enlarged and the house will be divided into parquet, balcony and gallery. Only one room will be reserved for curiosities, etc. The improvements will cost probably thirty thousand dollars, and will be commenced in May.

The Elks' benefit takes place Feb. 14 at Pike's. There will be a minstrel first part, and visiting professionals will assist.

Henry Watterson lectured last night at the Walnut on "The Compromises of Life."

Notwithstanding a good week at Havlin's, Dockstader's Minstrels closed their season Saturday night. Their business had been bad and the outlook was not encouraging enough to warrant Dockstader continuing. Frank Dumont, the interlocutor, immediately went East. E. B. Ludlow, the business manager, has joined The Flag of Truce company. Billy Emerson has been playing with the company.

W. A. Mestayer did not appear at Havlin's yesterday, on account of rheumatism.

WILLIAM SANDPSON.

PITTSBURG.

The Princess Bonnie, E. H. Sothorn, Marie Burroughs, and Other Attractions.

[Special to The Mirror.]

PITTSBURG, Feb. 4. The Bijou was packed to-night in recognition of John Kernell and The Hustler company. Next week Gus Heege in Von Yonson.

The Princess Bonnie returned to the New Grand Opera House this evening, and repeated the success of the first engagement here. Lewis Morrison in Faust follows.

At the Alvin E. H. Sothorn opened to a large audience in A Way to Win a Woman. Captain Lettarblair, Lord Chumley, and The Highest Bidder are underlined. Next attraction, Sowing the Wind.

Marie Burroughs began an engagement at the Duquesne to-night to a fine audience, producing The Profligate. Judah is underlined. Julia Marlowe-Taber in repertoire follows.

At the Academy of Music Gus Hill's Novelties opened to a large attendance. Whallen and Martell's South Before the War follows.

At the New World's Museum Theatre, Allegheny City, Bryant and Connors' Vaudeville company gave a good bill.

E. J. DONNELLY.

A RUNOR DENIED.

[Special to The Mirror.]

KANSAS CITY, Feb. 4.—Malicious persons are spreading a report that A Green Goods Man company has closed its season. It is false, as the play is a positive hit. It opened to a big house at the Ninth Street Opera House here last night and has another big house to-night. We are booked solid until June 2, and have no intention of closing. Persons spreading false reports about this attraction may find themselves in the clutches of the law for criminal libel. When I decide to close I will inform The Mirror myself.

W. E. GORMAN.

A SMOKE AT THE GARRICK.

One of the most successful "smokers" that have been held since the Garrick Club was organized took place last Saturday evening at the club's rooms, 31 West Twenty-seventh Street.

Among the artists who contributed to the evening's pleasure were Signor Francesco Tamagno, Arthur Friedham, Signor Abraham Abramoff, Signor Montegriffo, Edwin Stevens, the Goud and Male Quartette, Philip Mittel, Arthur Elliott, the Schumann Trio, Hans Kronold, Signor Ricci, Judge John Henry McCarthy, Leon Jacquet, R. A. Roberts, Louis Mann, William F. Rochester, Waldorf Phillips, Al H. Wilson, John T. Kelly and Platon Brunoff.

TO MANAGE THEMSELVES.

Julia Marlowe is to manage herself next season, it is announced. She will be assisted by Theodore Bromley, who is at present assistant secretary of the Actors' Fund. Mr. Bromley will resign from the Fund about May 1.

DEATH OF JOHN W. NORTON.

John W. Norton, a note of whose death was printed by The Mirror last week, was born in New York city in 1845, coming from Scotch-Irish stock, his father being a waiter master in the English army, and settled in New York about ten years prior to the birth of his elder sister, Annie, in 1842. At the age of thirteen young Norton was thrown on the world with one sister to support. He was a schoolmate of Tom Keene and an intimate friend of Ned Harrigan.

When Norton was fifteen years old he was playing juvenile leads in the Rosedale Amateur Dramatic company, on West Houston Street. He made his professional debut in his sixteenth year as Claude Melnotte in The Lady of Lyons, in Rochester, N. Y., and the following season found him playing the juveniles with John E. Elshler, father of Etta Elshler, the actor-manager of a stock company at Cleveland, O.

After Norton left Elshler's stock company, late in the sixties, he supported Lawrence Barrett, who starred under the management of Thomas W. Davey, the father of Minnie Maddern. Mr. Norton was stricken with small pox in Memphis during the Barrett tour, but on recovery rejoined that star. In the famous production of Julius Caesar at Booth's Theatre, Mr. Norton was in the cast and alternated in the quartette of parts with Booth, Bangs, Barrett, and Davenport, though after Davenport retired from the cast. Early in the seventies he went to New Orleans with Charles Thorne and acted in the St. Charles and Varieties, under the management of David Bidwell. In 1877 he and Captain Billy Connor secured the Grand Opera House in New Orleans, formerly the Varieties. He then returned to St. Louis with Ben De Bar, whom he had been formerly associated with in St. Louis. Mr. Norton continued his connection with the Grand Opera House as assistant manager under De Bar until the latter's death; and later, when Mr. Chouteau secured control of it, he was kept as manager. His last active work was when he starred as Jack Herne in The Romany Rye in 1884.

Occasionally Mr. Norton appeared at the Grand Opera House at the request of some visiting star. He made his last appearance on the stage as Master Walter in The Hunchback to the Julia of Julia Marlowe during the recent Marlowe engagement in St. Louis a few weeks ago. Mr. Norton was the first manager to recognize the genius of Mary Anderson, and in 1890 she made her debut on the professional stage under his direction. Upon the death of Ben De Bar Mr. Norton bought the lease of the house run by that actor and manager, and thereafter directed the house until it was secured by Pierre Chouteau.

In 1878 Mr. Norton married Emma Stockman, of the Anderson company in New Orleans, and Mrs. Norton retired from the stage. This marriage did not turn out happily, but no discredit attaches to Mr. Norton. Mr. Norton made frequent visits to New York with reference to his theatrical interests. He was a partner with David Henderson in the Duquesne Theatre, Pittsburg, and their office was in the Abbey Building. He was on his way to transact business relating to this partnership when he met death. His only surviving relative is a sister, Miss Anna Norton, of St. Louis. A meeting of New York managers, called by E. E. Rice, was held at that manager's office last Tuesday afternoon to take action on the death of Mr. Norton. It was resolved to make a laurel wreath the token of their esteem, and Alexander Salvini was delegated to present it at the funeral in St. Louis. Among the managers present at the meeting were A. M. Palmer, Charles Frohman, Al Hayman, H. C. Miner, Henry E. Abbey, Maurice Grau, Theodore Moss, Wemyss Henderson, Daniel Frohman, Charles Koster, Albert Bial, T. C. Canary, F. F. Proctor, T. H. French, F. W. Sanger, John B. Schoeffel, J. Wesley Rosenquest, Rudolph Aronson, Charles Hoyt, Albert Aronson, Frank McKee, George W. Lederer, Augustus Pitou, and Max Bleiman.

The funeral on Thursday afternoon was one of the most impressive ever held in St. Louis. The remains were interred in the Elks' lot in Bellefontaine Cemetery. The floral tokens were many and elaborate.

JACOB LITT'S ENTERPRISES.

It is evident that Manager Jacob Litt's recent purchase of the new Metropolitan Opera House, Minneapolis, will prove a most profitable investment. The theatre has the largest seating capacity of any in this country with the exceptions of the Auditorium, Chicago; Academy of Music, New York; and The Boston Theatre. The building and grounds cost \$250,000.

Already twelve weeks have been booked at the Metropolitan of what will undoubtedly prove the finest line of high-class attractions that has ever appeared in Minneapolis. Nearly all of the attractions which at present are occupying the leading theatres of this city will in due time be presented at Mr. Litt's Minnesota place of amusement.

Popular-priced attractions will play at the Grand Opera House in St. Paul Sunday, Monday, Tuesday, Wednesday and Wednesday matinee of each week, and the balance of the week will be reserved at that theatre for attractions that play the Metropolitan in Minneapolis.

Mr. Litt will produce in two weeks at the Chestnut Street Opera House, Philadelphia, The War of Wealth, the most expensive presentation of a drama he has ever undertaken. The play is by Charles T. Dazey, and in it will appear Frederic de Belleville, Edgar L. Davenport, Joseph Wheelock, Sidney Drew, Walden Ramsay, Mary Shaw, Ruth Carpenter, Maud Monroe, Mrs. M. A. Laughlin, Louise Galloway, Little Anna Laughlin, Henry M. Pitt and a dozen others of almost equal reputation. After the Philadelphia engagement, The War of Wealth will be given in Pittsburg, St. Louis and Chicago.

DISBANDED ACTORS ARRIVE.

Most of the members of Carrie Turner's late company, which disbanded recently in Kansas City, reached town yesterday. Among others were Annie Yates Nelson, Eleanor Carey, Carrie Radcliffe, Eugene Ormonde, and Herbert Ayling. Late Manager George S. Starling was also a conspicuous figure on Broadway yesterday.

Said one of the actors: "It was a disgraceful thing, and we had no redress. Miss Turner referred us to Mr. Starling, and Mr. Starling said as Miss Turner had discharged him he was no longer responsible. All of us had to pay our own fares home, and the actors that had been sent for from Chicago to appear in the new piece, were left behind in Kansas City."

Miss Turner, it is understood, has left New York for Albany.

TO OPEN THE BROADWAY.

Willard Spencer has just signed contracts with Manager T. H. French for a six weeks' engagement of The Princess Bonnie at the Broadway Theatre, commencing on Sept. 2 next. It will be the opening attraction of the house for next season and the first appearance of The Princess Bonnie in New York city.

RORY OF THE HILL.

The production of Rory of the Hill at the Academy of Music promises to be one of the features of the season in New York. All last week the Academy was thronged, and the play began its second week on Monday night with a promise of even greater success.

No Irish drama in recent years has been so favorably received by the New York press as Rory of the Hill on its intrinsic merits as a play, while its enlarged features, in line with the present spirit for dramatic spectacle, have made it town talk. The evicting scene is one of the most exciting and skilfully animated seen on the metropolitan stage.

The clever author of the play, James Connor Roach, shines also as the actor of the leading part, and he is supported by an excellent company.

THE HEART OF MARYLAND.

It is announced that David Belasco's play, The Heart of Maryland, will be produced next October at the Herald Square Theatre, under the management of F. C. Whitney and Max Bleiman. Mrs. Leslie Carter will play the leading role in the piece.

A. M. Palmer had agreed to produce the piece not later than January 15 last. Then the Fatal Card was put on, and Mr. Palmer asked Mr. Belasco to postpone the production till some time this month. This Belasco declined to do.

Mr. Palmer says that he has already spent \$3,500 on scenery for the play, and that he does not intend to let it go without a struggle.

INJURED IN A TRAIN WRECK.

Ford's Theatre company were passengers in a coach attached to a freight train on the Indiana and Illinois Southern Railroad on Sunday. The train was wrecked near Oblong, Clint. Y. Ford, manager, sustained an injury to his arm; the arm and hand of George M. Adams were badly cut, and he suffered internal injury; Harry Fahney was cut on the head and arm; and George W. Jackson, D. W. Seagrist, and T. H. Hand were injured. The women of the company escaped unhurt.

HELEN BERTRAM LEAVES THE GARDEN.

Helen Bertram has left the cast of Little Christopher Columbus. Last Thursday she sent E. E. Rice a note saying that she was too ill to appear that night and a few hours afterward she was seen by someone connected with Mr. Rice at the Herald Square Theatre watching a performance of Rob Roy. Mr. Rice immediately sent word to Miss Bertram that her services were dispensed with, and Lila Blow has taken her place.

REFLECTIONS.

Wilson S. Ross arrived in New York a few days ago by steamer, direct from Rio de Janeiro, caught cold immediately upon arrival, and has since remained indoors.

Mr. and Mrs. Augustin Daly on Sunday night entertained at dinner at their house on West Fifth Street, Archbishop Corrigan, Major General Miles, U. S. A., Mrs. Miles, General Horace Porter, Ada Rehan, Mr. and Mrs. George Parsons Lathrop, Mrs. M. C. Whitney, and Judge and Mrs. Daly.

Loie Arnold has been engaged for Wilfred Clarke's company.

Kittie Wood will join the Dan McCarthy company.

George Pearce has joined A Trip to China town.

Marie Burroughs has been imposed upon by a swindler who claimed to be a brother of E. S. Willard. The impostor was finally unmasked.

The Flynn benefit at the Academy of Music last Sunday night realized about \$1,000.

A matinee benefit in aid of the Day Nursery at No. 69 Washington Square will be given at Daly's next Monday.

A special performance will be given at Palmer's Theatre next Monday afternoon for the benefit of the Orphan Asylum of the Salesian Missionary Sisters of the Sacred Heart. The affair will be under the direction of Bertha Welby and John Malone.

Daniel Frohman has engaged Eleanor Carey for next season.

Kuehne Beveridge, the divorced wife of Charles Coghlan, returned to America on the Paris last Saturday.

Beerholm Tree has volunteered to give a matinee performance of Captain Swift next Thursday for the benefit of the Elbe sufferers.

Wright Huntington has returned from Baltimore, where he signed a contract with Charles S. Ford to engage and direct in that city a first-class Summer stock company.

Irene Hernandez, of The Hustler company, broke her wrist while dancing last week.

Mr. Collier and Miss Summerville, of The Cotton King, were well received in Brooklyn last week.

J. M. Hyde, formerly with Alvin Joslin, has been engaged for advance work for The Ship of State.

Lorin J. Howard played Gambler Jim in The Plunger, with the Byron company, at Greensborough, Pa., last week, and performed a specialty in Ups and Downs of Life.

Thomas F. Boyd, for twelve years manager of Boyd's Opera House, Omaha, has severed his connection with that theatre.

The Blue Jeans company has seen many changes this week. W. H. Elwood, George D. Chaplin, the child, two carpenters and the quartette have retired. Arthur Moreland as Colonel Risener, Andrew Robson as Perry Bascomb, and Lillian Lamson as Sue, commenced yesterday.

Neil and Gitten are out of the Grand Opera House, Salt Lake, Utah, and Simmonds and Brown are engaging a first-class stock company to open there.

Mr. and Mrs. J. K. Emmet were entertained recently at Fort Riley, Tex., by Lieutenant Rice of the Seventh Cavalry.

Paxton and Burgess have leased the new Creighton Theatre, now being built at the corner of Harvey and Fifteenth Streets, Omaha. They expect to open on Aug. 29.

John T. Huntley, the ex-minstrel, is lying seriously ill at his hotel, the Harbor Island House, in Mamaroneck, N. Y. (Mr. Huntley was one of the leading spirits in genuine negro minstrelsy years ago, and both as performer and manager, won great success. He married the widow of Matt Peel. For the past ten years, Mr. Huntley has kept the hotel at Mamaroneck, and has numbered scores of well-known professionals among his guests. He is beloved by his neighbors, and during his long illness he has been the object of much sympathy and attention.)

Manager Ben Stevens, of the De Wolf Hopper company, has been imposed for several weeks, and during much of the time Business Manager J. W. McKinney has performed the double work

of arranging the advance preliminaries and at the same time being with the company at important times. Mr. McKinney, during this period, has spent much time on trains and frequently "doubled the road." The company, which will open in Boston next week, has steadily done excellent business. Mr. McKinney, who has been greatly fatigued by his work, will this week sail for Kingston, Jamaica, to be absent two weeks. His nephew, H. C. Tate, treasurer of the De Wolf Hopper company, will accompany him.



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All applications for opening date, Aug. 29, '95, also for Nebraska State Fair dates, Sept. 13-21, '95, and for time during season '95-96, should be addressed to PAXTON & BURGESS, Lessees and Managers, Omaha, Neb.

NOTICE.

We, the undersigned, have leased and are now in possession of the **CLEVELAND THEATRE** (formerly H. R. Jacobs'), **CLEVELAND, OHIO.** Managers holding time for this and next season must communicate at once with **G. W. BRADY, PEOPLE'S THEATRE, TOLEDO, OHIO.**

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W. T. Price, Esq., author of "The Technique of the Drama," "Life of Charlotte Cushman," "Life of Macready," says: "I have carefully read this play. It has every element of success. Its dialogue crisp; the language has the refinement and force of the cultivated society depicted; the involvement of emotions very telling; in short, it has substance—a dramatic story told in a dramatic way." Address F. B. H., this office.

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LADY going abroad will rent handsomely furnished new apartment, eight rooms, all sunny; porcelain bath, electric light, elevator, Persian smoking room, piano, pictures, library, linen, silver, etc.; responsible parties only; references. Address EUROPE, Mirror.

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CORRESPONDENCE.

(CONTINUED FROM PAGE 10.)

IL.—ITEMS: Ohio Yeager, trombone soloist, has joined the Minnie Lester Co. He has signed with the Barnum and Bailey Circus for the coming season. — **MANAGER** Hiven was in Gotham several days last week. — **PAWUCKET.** — LOYD'S OPERA HOUSE (William C. Chase, manager): Ida Russell in Meg's Money Jan. 24-25; fair business. Katherine Robert in The Clemens Case 4-9. — **AUSTIN.** — J. W. Dickinson and H. D. Blackmore were very amusing as the writing master in The Three Hats. Prof. H. S. Crouse is perfecting arrangements to bring the violinist, Vasce, to this city for a concert. — Prof. Evali Stephens has been organizing his big choir (the Norman Tabernacle choir) with a view to taking up the Messiah, which will be given complete at a May festival.

SOUTH CAROLINA.

SUNTER. — ACADEMY OF MUSIC (J. A. Scherwin and Co., managers): Griswold's U. T. C. co. Jan. 23, matinee; good business. Robert Downing in The Gladiator 25; Ellen Beach Van I. Smith Sisters Concert co. under the auspices of the Y. M. C. A. & Stuart Robinson 7.

GREENVILLE. — THEATRE (J. C. Fitzgerald, manager): House dark week of Jan. 23-24.

SPARTANBURG. — CITY OPERA HOUSE (J. B. Liles, manager): James H. Rayhill, reading and education, Jan. 23, fair business.

COLUMBIA. — OPERA HOUSE (Eugene Cramer, manager): U. T. C. Jan. 23, small house; miserable weather.

SOUTH DAKOTA.

SIOUX FALLS. — GRAND OPERA HOUSE (S. M. Bear, manager): Wilson Theatre co. Jan. 21-22; crowded house; general satisfaction. Runko and Swift's U. T. C. co. 25; Lewis Morrison's Faust 1.

TENNESSEE.

MEMPHIS. — NEW LYCUM THEATRE (John Mahoney, manager): Al. G. Field's Minstrels to large houses Jan. 23, 24. Richard Mansfield 23, 24, largest audiences that yet have gathered within this pretty little theatre. The plays produced were Napoleon and Arria and the Man; the S. R. O. sign was used at both performances, the receipts being upwards of \$1,000. Although somewhat indisposed with a sore throat, Mr. Mansfield pluckily went on and received the kind consideration of his audiences. — **Shore Acres** underlined. — **Grand Opera House** (R. S. Douglas, manager): Ezra Kendall in A Pair of Kids 23-24 to light business. The Lilliputians underlined.

KNOXVILLE. — STAUD'S THEATRE (Fritz Staud, manager): Edwin Milton Royle's Friends, with a superb co., gave one of the best performances of the season to large audiences afternoon and evening of Jan. 23. John B. Wills' Two Old Cronies 23 was cordially received. Carlotta deserves special mention. — **ITEM:** It is with regret that I chronicle the resignation of treasurer Charles Acili of this theatre who left the house 23 and will go in advance of John B. Wills' Two Old Cronies. He has a host of friends here and also among the traveling managers who will be sorry to miss him. Marie Wainwright 1; Bunch of Keys 2; Gladys Wallis 4.

BROWNSVILLE. — YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): El Perkins lectured Jan. 21 to a very small audience. Al. G. Field's Minstrels to a packed house 21.

JACKSON. — PRITHAN OPERA HOUSE (Woerner and Baum, managers): Paul Kaurer Jan. 21, small but well-pleased audiences. Shore Acres 23. City Hall: Paul Alexander Johnson, the thought reader, pleased a large audience 22.

CHATTANOOGA. — NEW OPERA HOUSE (Paul R. Albert, manager): Ovide Musin Concert co. Jan. 23 to fair business; performance satisfactory. Friends to a large and delighted audience 23. J. C. Lewis Si Plunk and Comedy co. to light business 23; audience well pleased. — **ITEM:** Stuart Robinson, who was booked to appear 20, cancelled on account of illness. Marie Wainwright 21; Hoyt's Bunch of Keys 1.

NASHVILLE. — GRAND OPERA HOUSE (Curry and Royle, managers): Stuart Robinson, booked for Jan. 23, 24, had to cancel dates on account of illness. — **ITEM:** Stuart Robinson caught quite a severe cold in Louisville 27 which obliged him to cancel his dates at Nashville. Mr. Robinson will present his new play, Lightfoot's Wife, for the first time in New Orleans 31.

TEXAS.

BRENNHAM. — OPERA HOUSE: Robert Mantell presented The Corsican Brothers to a large and appreciative audience Jan. 22. Fast Mail 31.

TAYLOR. — OPERA HOUSE (B. A. Booth, manager): L. J. Carter's Fast Mail Jan. 23.

MARLIN. — KING'S OPERA HOUSE (L. E. and W. W. Allen, managers): House dark Jan. 21-23. Local talent will produce A Woman's Heart 30.

HOUSTON. — SWEENEY AND COOPER'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Richard Mansfield gave Prince Karl evening of Jan. 23 to a large and fashionable audience. The 24; fair business. Robert Mantell, with an excellent supporting co., 25, matinee 26, to well-pleased houses at both performances.

AUSTIN. — MILLER'S OPERA HOUSE (Rigsby and Walker, managers): Robert Mantell Jan. 21; good business. Richard Mansfield in Dr. Jekyll and Mr. Hyde 21, at advanced prices, to a packed house. Fast Mail 1; Baldwin Comedy co. 4-9.

FLATONIA. — ARNIM AND LANE OPERA HOUSE (E. A. Arhim, manager): Arthur Love Jan. 17, 18; fair business. Mr. Love introduced his new songs, which are very pretty. Tino's European Novelties and Living Pictures 22; good house.

YOKUM. — OPERA HOUSE (Levy and Sterne, managers): Otto H. Krause stock co. for three nights commencing Jan. 17 to large and well-pleased audiences. Arthur Love Entertainers 21 to a small house. Tino's Living Pictures and European Novelties 23; large male audience. Concert by local talent 30.

PARIS. — PRINCE'S THEATRE (R. Peterson, manager): Rhéa Jan. 26; small house; audience well-pleased. McGinley Comedy co. 30, 31.

WACO. — GARLAND OPERA HOUSE (J. P. Garland, manager): The Fast Mail Jan. 23; fair-sized audience. J. J. Ingalls 23; Baldwin-Melville co. 23-24.

SULPHUR SPRINGS. — MAIN STREET OPERA HOUSE (Rogers and Byrd, managers): Dick Sutton's Texas co. presented The Seige of the Alamo and Unknown Jan. 23, 24 to good business.

McKENNEY. — OPERA HOUSE (James A. Barnett, manager): Dark week of Jan. 21-23. — **ITEM:** Mr. Barnett's lease of the Opera House expires 1. V. C. Coleman will then assume the management.

EL PASO. — MYERS' OPERA HOUSE (McKie and Shelton, managers): Tavery Grand Opera co. Jan. 23, 24; large advance sale.

FORT WORTH. — GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Lincoln J. Carter's Fast Mail Jan. 21; top-heavy house. Rhéa, supported by W. S. Hart and her fine co., presented Lady of Lyons at matinee 23, and The Parisians night to fairly good houses. Richard Mansfield presented Dr. Jekyll and Mr. Hyde to S. R. O. 23 at advanced prices. Blind Tom in concert 23 to a well-filled house.

TYLER. — GRAND OPERA HOUSE (Durst and Epps, managers): In Old Kentucky Jan. 23; large and appreciative audience.

CORSCANA. — MERCHANTS' OPERA HOUSE (Pinkston and Church, managers): Fast Mail to a well-pleased audience Jan. 24.

HUNTSVILLE. — HENRY OPERA HOUSE (John Henry, manager): Ovide Musin co. Jan. 31.

DENISON. — WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): In Old Kentucky, return engagement, Jan. 22; S. R. O. Rhéa in The Parisians 23; good business.

GAINESVILLE. — OPERA HOUSE (Paul Gallia, manager): House dark Jan. 21-23.

DALLAS. — OPERA HOUSE (George Ansey, manager): Rhéa in The Parisians, The Lady of Lyons, and the New Magdalen Jan. 21, 22 to fair business. In Old Kentucky 23, 24 to excellent business. Richard Mansfield presented, for the first time in this city, on 25 Napoleon Bonaparte to the largest house of the season, and for the first time the S. R. O. signs were out.

UTAH.

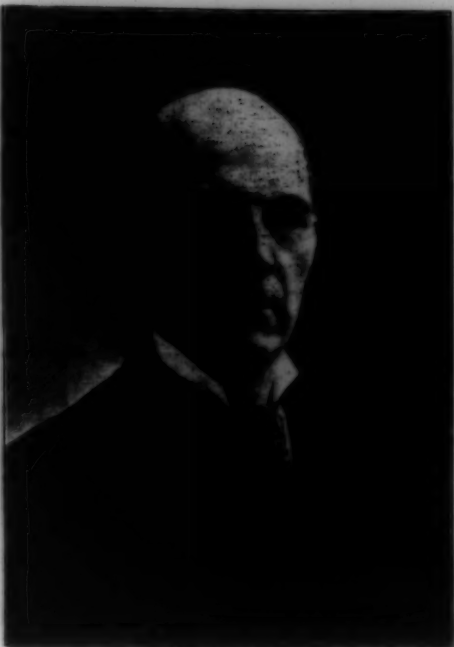
SALT LAKE CITY. — SALT LAKE THEATRE (C. S. Burton, manager): The Brownies in Fairyland, given by children, under the directorship of Jennie M. Long, drew fair houses Jan. 23, 24, and matinee 25 to S. R. O. Ward and James in repertoire 25-26. — **GRAND OPERA HOUSE** (J. R. Rogers, manager): Double bill of The

Picture and The Three Hats to good business all the week, the house on some nights being crowded. Jennie Kenark gave another proof of her versatility by portraying in a charming manner the boy Fritz in The Three Hats. Harry Corson Clarke made a hit as the old man. The stage management, under Mr. Fraxley and his able assistant, Mr. Tjader, has been perfect, and the settings in most excellent good taste. — **Captain Swift 23-24.** — **LYCUM THEATRE** (A. H. Murray, manager): Jack O. Diamond by the stock co. to light business. — **ITEM:** P. A. Wainwright went East last week, having been found the "superior man" in the stock co. at the Grand. He made many friends here. — **ITEM:** Blackmore was very amusing as the writing master in The Three Hats. — **Prof. H. S. Crouse** is perfecting arrangements to bring the violinist, Vasce, to this city for a concert. — **Prof. Evali Stephens** has been organizing his big choir (the Norman Tabernacle choir) with a view to taking up the Messiah, which will be given complete at a May festival.

VIRGINIA.

RICHMOND. — ACADEMY OF MUSIC (Thomas G. Leath, manager): The Hi Henry Minstrels played to moderate business Jan. 20. It was the first appearance of this troupe in Richmond. W. H. Crane, who is very popular here, played to crowded houses 20, 21. Brother John was presented 20 and the audience 20 for the first time in this city, and was very well received. The Senator 20, closed the engagement. — **ITEM:** The New York Male Quartette, under the auspices of the Mount Association, 20. — **ITEM:** Folk Miller in his dialogue recital for the benefit of the Press Club. The house is sold out at this writing 21. — **ITEM:** Goodwin in A Gilded Fool 21, advance sale very heavy. — **ITEM:** Robert Downing & Marie Wainwright 6; Tex a Steer 7; 8; Rouge et Blanc Club of Baltimore, presenting Medias for the benefit of the Uniformed Veterans of the Civil War, 8. — **ITEM:** The New York Male Quartette, under the auspices of the Mount Association, 20. — **ITEM:** Folk Miller in his dialogue recital for the benefit of the Press Club. The house is sold out at this writing 21. — **ITEM:** Goodwin in A Gilded Fool 21, advance sale very heavy. — **ITEM:** Robert Downing & Marie Wainwright 6; Tex a Steer 7; 8; Rouge et Blanc Club of Baltimore, presenting Medias for the benefit of the Uniformed Veterans of the Civil War, 8. — **ITEM:** The New York Male Quartette, under the auspices of the Mount Association, 20. — **ITEM:** Folk Miller in his dialogue recital for the benefit of the Press Club. 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HOWARD STOCK: Holyoke, Mass., Feb. 4-9.
HERNE'S SHORE ACRES (William B. Gross, mgr.): Chicago, Ill., Jan. 27-Feb. 23.
HENDERSON'S LYCEUM DRAMATIC: Kokomo, Ind., Feb. 4-9.
HAMILTON IDEAL THEATRE: Prairie Depot, O., Feb. 4-9.
INV LEAF (Powers; G. D. Johnson, manager): Rochester, N. Y., Jan. 4-9, Boston, Mass., 11-16, Buffalo, N. Y., 18-23.
IN OLD KENTUCKY (No. 1): Providence, R. I., Feb. 4-9, Brooklyn, N. Y., 11-16.
IN OLD KENTUCKY (No. 2): Youngstown, O., Feb. 11, Warren 12, Canton 13, Beaver Falls, Pa., 14, East Liverpool, O., 14.
JAMES O'NEILL (W. F. Connor, mgr.): St. Louis, Mo., Feb. 4-9, Alton, Ill., 11, Cairo 12, Memphis, Tenn., 13-16, Vicksburg, Miss., 18, Meridian 19, Selma, Ala., 20, Montgomery 21, Birmingham 22, 23.
JOSEPH MURPHY: Chicago, Ill., Feb. 3-9, Detroit, Mich., 11-16, Battle Creek 18, Lansing 19, Bay City 20, East Saginaw 21, London, Ont., 22, Hamilton 23.
JULIA MARLOWE-TAMER (Fred. Stinson, mgr.): Washington, D. C., Feb. 4-9, Pittsburg, Pa., 11-23.
JOSEPH D. CLIFTON: St. John, N. B., Feb. 4-9.
JAMES J. CORBETT (W. A. Brady, mgr.): Minneapolis, Minn., Feb. 4-9.
JOHN L. SULLIVAN (D. J. Kennedy, mgr.): Indianapolis, Ind., Feb. 4-9, Richmond, Va., 11, Lynchburg 12, Knoxville, Tenn., 13, Chattanooga 14, Rome, Ga., 15, Atlanta 16, Augusta 18, Charleston, S. C., 19, Savannah, Ga., 20, Jacksonville, Fla., 21, Macon, Ga., 22, Columbus 23.
JOHN DREW (Charles Frohman, mgr.): Detroit, Mich., Feb. 4-6, Cleveland, O., 7-9.
JOSIEA SIMPSON: Gallatin, Tenn., Feb. 4-9.
JAMES YOUNG (Tragedian; George E. Gill, mgr.): Oil City, Pa., Feb. 5, Titusville 6, Corry 7, Butler 8, McKeesport 11, Irwin 12, Scottsdale 13.
JOE OTT (Star Gazer): St. Albans, Vt., Feb. 5, Burlington 6, Montpelier 7, Rockland 8, Bennington 9, Pittsfield, Mass., 11.
JOHN E. BRENNAN (Frank W. Lane, mgr.): Irwin, Pa., Feb. 6, Kittanning 8, Punxsutawney 9, Hastings 11.
JACK AND JILL: Bakersfield, Cal., Feb. 4-9.
J. E. TOOLE (Louis Egan, mgr.): Sunbury, Pa., Feb. 5, Tamaqua 6, Hazleton 7, Binghamton, N. Y., 11, Scranton, Pa., 14, Philadelphia 18-23.
J. H. WALLACE: Indianapolis, Ind., Feb. 4-6, Crawfordsville 7, Kokomo 8, Columbus, O., 11-13, Richmond, Ind., 14, Springfield, O., 16, Kenton 18, Fostoria 21, Tiffin 22, Sandusky 23.
JAMES B. MACKIE (Grimes' Cellar Door): Frederick, Md., Feb. 11, Hagerstown 12, Martinsburg, W. Va., 13, Cumberland, Md., 14, McKeesport, Pa., 15, Washington 16, Cincinnati, O., 17-23.
KITTIE RHODES: Elizabeth, Pa., Feb. 4-9.
KATH EMMETT: New York city Feb. 4-9.
KARRINGTON AND RANSOME: Pittston, Pa., Feb. 6, Scranton 11, 12.
LITTLE PANSY (B. F. Mitchell and Zarlin, mgrs.): Scranton, Pa., Feb. 5, Nanticoke 6, Plymouth 7, Berwick 8, Bloomsburg 9, Lewisburg 11.
LIMITED MAIL (Elmer E. Vance, mgr.): St. Louis, Mo., Feb. 3-9, Chicago, Ill., 10-16, Memphis, Tenn., 17-19, Jackson 21, Cairo, Ill., 22, Paducah, Ky., 23.
LILLIAN LEWIS: Indianapolis, Ind., Feb. 11, 12, Cincinnati, O., 15, 16, Louisville, Ky., 18-23.
LARADIE-ROSELL: New Castle, Ind., Feb. 5, Frankfort 6, Albia 7, New Richmond 9, Clinton 11, Charleston, Ill., 12, Paris 13, Sullivan 14-16.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20-indefinite.
LROLA MITCHELL (S. McCutts, mgr.): Pensacola, Fla., Feb. 5, Montgomery, Ala., 6, Selma 7, Birmingham 8, Atlanta, Ga., 9.
LILLIAN KENNEDY: Brooklyn, N. Y., Feb. 4-9.
LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Philadelphia, Pa., Feb. 4-9.
LILIPUTANS (Rosenfeld Brothers, mgrs.): New Orleans, La., Feb. 4-9, Louisville, Ky., 11-13, Indianapolis, Ind., 14-16, St. Louis, Mo., 17-March 2.
LITTLE TRINIE (Fred. Robbins, mgr.): Bridgeport, Conn., Feb. 4-6, Fall River, Mass., 7-9, Worcester, Mass., 11-16.
LEWIS MORRISON (E. J. Abram, mgr.): Philadelphia, Pa., Feb. 4-9, Pittsburg, Pa., 11-16, Zanesville, O., 18, M. & O. 19, Dayton 20, 21, Mansfield 22, Fremont 23.
LOST IN NEW YORK (Colton and Reno, mgrs.): Columbus, O., Feb. 4-6.
LILLIAN TUCKER (Charles C. Vaught, mgr.): Bangor, Me., Feb. 4-indefinite.
LAMBERT AND WILLIAMS' PLAYERS: Springfield, Minn., Feb. 4-9.
LOTTIE COLLINS: New Orleans, La., Feb. 4-9.
MADGE TUCKER (Gaskell and Bell, mgrs.): Bridgeport, Conn., Feb. 4-6, Martin's Ferry 7-9, Mt. Vernon 11-16.
MY UNCLE FROM NEW YORK: Worcester, Mass., Feb. 4-9.
MME. AND AUGUSTIN NISVILLE: New York city Feb. 4-9.
MELVILLE COMEDIANS: West Lebanon, Ind., Feb. 5-7, Oxford 8, 9.
MILTON NOBLES: Paris, Ky., Feb. 7, Lexington 8, Louisville 11-16.
MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Boston, Mass., Jan. 28-Feb. 9, New Bedford 11, Newport, R. I., 12, Fall River, Mass., 13, Worcester 14, Hartford, Conn., 15, New Haven 16, Philadelphia, Pa., 18-23.
MINNIE LASTER (George E. Mitchell, mgr.): Tarrytown, Conn., Feb. 4-9, White Plains, N. Y., 11-16, New Rochelle 18-23.
MY AUNT BRIDGET (George Monroe): Cincinnati, O., Feb. 10-16, Louisville, Ky., 17-23.
MARKS BROTHERS: Smith Falls, Ont., Feb. 4-9.
MINNIE SEWARD (Frederic Seward, mgr.): Nottiswood, Pa., Feb. 4-9, Bridgeton, N. J., 11-16.
MEN AND WOMEN: Louisville, Ky., Feb. 4-9.
MANOLA-MASON: Manchester, N. H., Feb. 5, Gloucester, Mass., 6, Ipswich 7, Rockland 8, Portland, Me., 9.
MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Brooklyn, N. Y., Feb. 4-9, New York city 11-23.
MAHRI PAUL (M. A. Moseley, mgr.): Columbus, Ga., Feb. 4-9.
MOSSWOOD (Addison D. Crabtree, prop.): Boston, Mass., Feb. 4-indefinite.
MAUD HILLMAN (W. G. Snelling, mgr.): Wellshoro, Pa., Feb. 4-9, Elmira, N. Y., 11-16, Carbondale, Pa., 18-23.
MORA (Fred. Williams, mgr.): Hudson, N. Y., Feb. 4-9, Rochester 11-16.
MME. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 14-indefinite.
MILK WHITE FLAG (New York city Oct. 9-indefinite).
MARY JANSSEN: Memphis, Tenn., Feb. 5, Nashville 6, 7, Henderson, Ky., 8, Terre Haute, Ind., 9, Buffalo, N. Y., 11-13.
MAN WITHOUT A COUNTRY: Milwaukee, Wis., Feb. 4-9.
MARIE BURROUGHS (D. A. Bonta, mgr.): Pittsburg, Pa., Feb. 4-9, St. Louis, Mo., 11-16, Denver, Col., 18-23.
MARIE WAINWRIGHT (Julian Magnus, mgr.): Richmond, Va., Feb. 4, Norfolk 7, 8.
MRS. POTTER-KYLE BELLEW (Myron B. Rice, mgr.): Washington, D. C., Feb. 4-9, Philadelphia, Pa., 11-16, New York city 18-23.
NAT. GOODWIN (George J. Appleton, mgr.): Britain, Conn., Feb. 5, Springfield, Mass., 6, Providence, R. I., 7-9, Boston, Mass., 11-March 3.
NEILLIE McHENRY (Jas. B. Delcher, bus. mgr.): Portland, Ore., Feb. 6-9, San Francisco, Cal., 11-16.
OTIS SKINNER (J. J. Buckley, mgr.): Shamokin, Pa., Feb. 5, Pileston 6, Wilkesbarre 7, Scranton 8, Corn-ing, N. Y., 9, Oswego 11, Buffalo 12-17.
OLGA NEUBERGER: Chicago, Ill., Jan. 29-Feb. 9, Milwaukee, Wis., 11-16, St. Louis, Mo., 18-23.
OLIVER TWIST (W. A. Mestayer, mgr.): Cincinnati, O., Feb. 4-9, Chicago, Ill., 10-16.
ON THE BOWERY (Davis and Keogh, mgrs.): Brooklyn, N. Y., Feb. 4-9.
ON THE MISSISSIPPI (Davis and Keogh, mgrs.): New York city Feb. 4-9.
OLIVER BYRON (J. P. Johnson, mgr.): New Haven, Conn., Feb. 4-6, Paterson, N. J., 7-9, New York city 11-16, Brooklyn, N. Y., 18-23.
OLD GLORY (W. A. Brady, mgr.): Milwaukee, Wis., Feb. 3-9, St. Paul, Minn., 10-16, Minneapolis 17-23.
POLICE PATROL: Philadelphia, Pa., Feb. 4-9.
POWER OF GOLD (Walter Sanford's): Haverhill, Mass., Feb. 5, Lawrence 6, 7, Lowell 8, 9, Waltham 11, 12, New Bedford 13, 14, Hartford, Conn., 15, 16, Philadelphia, Pa., 18-23.
PETE BAKER (Wilbur Harlan, mgr.): Hopkinsville, Ky., Feb. 5, Bowling Green 6, Columbia, Tenn., 7, Decatur, Ala., 8, Huntsville 9, Birmingham 11, Montgomery 12, Jackson, Miss., 15, Vicksburg 16, Natchez 18, Port Gibson, La., 19, Baton Rouge 20, White Castle 22.
PAWN TICKET 210 (J. M. Ward, mgr.): Burlington, Ia., Feb. 5, Cedar Rapids 6, Des Moines 7, Boone 8, Quincy, Ill., 9, Kansas City, Mo., 10-16.
PALMER'S STOCK: Philadelphia, Pa., Feb. 4-9.
PRODIGAL DAUGHTER (Walter Sanford's):



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Boston, Mass., Feb. 4-9, Providence, R. I., 11-13, Lynn, Mass., 14-16, Worcester 18-20, Lawrence 21-23.
PRODIGAL DAUGHTER: Washington, D. C., Feb. 4-9.
PICK'S BAD BOY (No. 1): Hoboken, N. J., Feb. 7-9.
RICKETT'S TROUBADOURS: Tacoma, Wash., Feb. 4-6, Victoria, B. C., 7, 8, Nanaimo 9, Vancouver 11, 12, New Whatcom, Wash., 13, Seattle 14-16, Portland, Ore., 17-20.
RODMUND DRAMATIC: Jackson, Minn., Feb. 4-9.
ROBERT HILLIARD (James Burton Key, mgr.): Auburn, N. Y., Feb. 5, Oswego 6, Milwaukee, Wis., 10-15, St. Paul, Minn., 17-20, Minneapolis 21-23.
RIP VAN WINKLE (George W. Hamler, mgr.): Logansport, Ind., Feb. 6, Richmond 7, Circleville 8, Greensburg 9, Seymour 11, Washington 12, Brazil 13, Terre Haute 14, Frankfort 15, Lafayette 16.
RHEA (Hortense Rhea, mgr.): Selma, Ala., Feb. 5, Mobile 6, Pensacola, Fla., 7, Montgomery, Ala., 8, Birmingham 9, Atlanta, Ga., 11, 12, Rome 13, Athens 14, Macon 15, Augusta 16, Savannah 18, St. Augustine, Fla., 19, Jacksonville 20, Brunswick, Ga., 21, Charleston, S. C., 22, 23.
ROSE COGHAN (John T. Sullivan, mgr.): Brooklyn, N. Y., Feb. 4-9.
RUSH CITY (Davis and Keogh, mgrs.): Philadelphia, Pa., Feb. 4-9.
RYOR OF THE HILL: New York city Jan. 28-indefinite.
RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Oswego, N. Y., Feb. 5, Syracuse 6, Auburn 7, Lyons 8, Penn Van 9, Geneva 11, Canandaigua 12, Batavia 13, Athens 14, Lockport 15, Niagara Falls 16, Rochester 18-20, Buffalo 21-23.
ROBERT MANTILL (Augustus Pitou, mgr.): Pensacola, Fla., Feb. 5, Montgomery, Ala., 6, Selma 7, Birmingham 8, Atlanta, Ga., 9, Macon 11, 12, Americus 13, Savannah 14, Charleston, S. C., 15, 16, Wilmington, N. C., 18, Raleigh 19, Danville, Va., 20, Norfolk 21, Richmond 22, 23.
ROLAND REED (E. B. Jack, mgr.): St. Louis, Mo., Feb. 4-9.
ROBERT DOWNING: Lynchburg, Va., Feb. 5, Charlottesville 6, Staunton 7, Hagerstown, Md., 8, Cumberland 9.
RANCH KING (Jos. D. Clifton): Philadelphia, Pa., Feb. 4-9, Baltimore, Md., 11-16.
RICHARD MANNFIELD (John P. Slocum, mgr.): Chicago, Ill., Feb. 4-16.
SHIP OF STATE: Milwaukee, Wis., Feb. 3-6.
SPAN OF LIFE (William Calder, mgr.): Keokuk, Ia., Feb. 5, Ottumwa 6, Burlington 7, Galesburg, Ill., 8, Peoria 9, Bloomington 11, Springfield 12, Decatur 13, Streator 14, Joliet 15, Aurora 16, Chicago 18-March 2.
SOARING THE WIND (Charles Frohman, mgr.): Brooklyn, E. D., Feb. 4-9.
SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Atlanta, Ga., Feb. 5, 6, Chattanooga, Tenn., 7, Nashville 8, 9, Knoxville 10, Roanoke, Va., 12, Lynchburg 13, Norfolk 14, Richmond 15, 16, New London, Conn., 18, Norwich 19, Springfield, Mass., 20, New Haven, Conn., 21, Hartford 22, Worcester, Mass., 23, Shaft No. 2 (Jacob Litt, mgr.): Newark, N. J., Feb. 14, Elizabeth 19.
STUART ROBINSON (W. R. Hayden, mgr.): Columbia, S. C., Feb. 4-9, Sumter, S. C., 6, Charleston 8, Savannah, Ga., 9, St. Augustine, Fla., 11, Jacksonville 12, Thomasville, Ga., 13, Montgomery, Ala., 14, Mobile 15, 16, New Orleans, La., 17-March 2.
SYNOPSIS-STATION (C. J. W. Roe, bus. mgr.): Ashland, Feb. 4-9.
ST. PERKINS: Philadelphia, Pa., Feb. 4-9.
STILL ALARM (Davis and Keogh, mgrs.): Cincinnati, O., Feb. 4-9.
SIDE TRACKED (Jule Walters, mgr.): Chillicothe, O., Feb. 5, Wellston 6, Washington C. H. 7, Newark 8, Cambridge 9.
SHENANDOAH (Charles Frohman, mgr.): Philadelphia, Pa., Jan. 24-Feb. 9.
SAWTELL DRAMATIC: Fall River, Mass., Feb. 4-9.
SHORE ACRES (Frank W. Conant, mgr.): New Orleans, La., Feb. 4-9, Galveston, Tex., 11, 12, Houston 13, 14, San Antonio 15, 16, Austin 18, Waco 19, Dallas 20, 21, Fort Worth 22, 23.
SADIE MARTINDALE: Denver, Col., Feb. 4-9.
TEMPERANCE TOWN: Lincoln, Neb., Feb. 6, Omaha 7-9, Denver, Col., 10-16, Colorado Springs 18, Pueblo 19, Salt Lake City, Utah, 21-23.
TWO SISTERS (Warrington and Ryer, mgrs.): Chicago, Ill., Feb. 3-16, Springfield 18, Decatur 19, Effingham 20, Evansville, Ind., 21, Springfield, O., 22, Middletown 23.
THE KODAK (Noss Jolity co.; Ferd. Noss, mgr.): Fort Smith, Ark., Feb. 5, Muskogee, I. T., 7, Joplin, Mo., 10, Pittsburg, Kans., 12, Butler, Mo., 15.
THE FATAL CARD (Charles Frohman, mgr.): New York city Dec. 21-indefinite.
TRUE IRISH HEARTS: Reading, Pa., Feb. 4-6, Trenton, N. J., 7, Frankford, Pa., 8, 9.
THOMAS W. KERN (S. F. Kingston, mgr.): St. Paul, Minn., Feb. 4-9.
THE DAZZLER (A. co.; H. E. Reed, mgr.): Cleveland, O., Feb. 4-9.

Two Johns: Homelville, N. Y., Feb. 5, Olean 6, Bradford, Pa., 7, Union City 9, Meadville 9.
THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25-indefinite.
TROLEY SYSTEM: East Liverpool, O., Feb. 6, Piqua 8, Richmond, Ind., 9, Indianapolis 11-13, Dayton, O., 14-16, Cincinnati 18-23.
TRIP TO CHINATOWN (No. 1): Jersey City, N. J., Feb. 4-9.
THE COLONEL: Butler, Ind., Feb. 5, Garrett 6, Hicksville, O., 7, Defiance 8, Macon, Ill., 11.
THE NEW BOY (No. 1; Charles Frohman, mgr.): Philadelphia, Pa., Feb. 4-9.
THE SILVER KING (Carl A. Haswin's): Schenectady, N. Y., Feb. 5, Gloversville 6, Amsterdam 7, Troy 8, 9, North Adams, Mass., 11, Adams 12, Pittsfield 13, Westfield 14, Holyoke 15, Northampton 16, Providence, R. I., 18-23.
THE HUSTLER (Davis and Keogh, mgrs.): Pittsburg, Pa., Feb. 4-9.
THE DAZZLER (B. co.; H. O. Emery, mgr.): Titusville, Pa., Feb. 5, Oil City 6, McKeesport 7, Johnstown 8, Altoona 9.
THE NEW BOY (Western; Charles Frohman, mgr.): Jamestown, N. D., Feb. 5, Fargo 6, Crookston, Minn., 7, Winnipeg, Man., 8, Grand Forks, N. D., 11, Fergus Falls, Minn., 12, Brainerd 13, Superior, Wis., 14, Duluth, Minn., 15, Stillwater 16, Minneapolis 18-20, St. Paul 21-23.
TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): New York city Jan. 25-indefinite.
THE DISTRICT ATTORNEY (T. Henry French, mgr.): New York city Jan. 21-Feb. 23.
THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Sandusky, O., Feb. 4-6, Tiffin 11-16, Norwalk 18-23.
THE ENIGMA: Williamsport, Pa., Feb. 5, Scranton 6, Wilkesbarre 7, Allentown 8, Reading 9, Philadelphia 11-16, Jersey City, N. J., 18-23.
THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Chicago, Ill., Jan. 28-Feb. 9.
THE GIRL I LEFT BEHIND ME (No. 2; Charles Frohman, mgr.): Decatur, Ia., Feb. 5, Independence 6, Dubuque 7, Clinton 8, Rock Island, Ill., 9, Iowa City, Ia., 11, Marshalltown, 12, Eldora 13, Davenport 14, Fort Madison 15, Ottumwa 16, Elgin, Ill., 18, Rockford 19, Madison, Wis., 20, La Crosse 21, Winona, Minn., 22, Stillwater 23.
TWO MUCH JOHNSON (William Gillette): New York city Nov. 25-indefinite.
THOMAS E. SHEA: Newcastle, Pa., Feb. 4-9, Johnstown 11-16.
TONY FARRER (T. J. Meads, mgr.): Rochester, N. Y., Feb. 4-6, Watertown 7, Little Falls 8, Gloversville 9, Ballston Spa 11, Ft. Edwards 12, Ticonderoga 13, Burlington, Vt., 14, St. Albans 15, Barre 16, Montpelier 18, Littleton, N. H., 19, St. Johnsbury, Vt., 20, Portland, Me., 21, Rockland 22, Bath 23.
THE STOWAWAY: Newark, N. J., Feb. 7-9.
TWO OLD CRONIES: Chattanooga, Tenn., Feb. 5.
THE ALMANAC: Sidney, O., Feb. 7, Greenville 8, Van Wert 9.
TEMPTATION OF MONKEY (Boyer and Hardy, mgrs.): Cincinnati, O., Feb. 4-9.
THE BURGlar (A. Q. Scammon, mgr.): Millville, N. J., Feb. 5, York, Pa., 6, Annapolis, Md., 7, Fredericksburg, Va., 8, Charlottesville 9.
THE COTTON KING (No. 1; W. A. Brady, mgr.): Harlem, N. Y., Feb. 4-9.
THE COTTON KING (No. 2; W. A. Brady, mgr.): Bangor, Me., Feb. 4-6, Augusta 7, 8, Portsmouth 9, Dover, N. H., 11.
THE CAPTAIN'S MATE (Dittmar Bros., props.): Buffalo, N. Y., Feb. 4-9, Brooklyn 11-16, Stamford, Conn., 18, Bridgeport 19, 20, New Haven 21-23.
ULLER AKERSTROM (Gus Berner, mgr.): Portsmouth, N. H., Feb. 4-6, Dover 7-9, Haverhill, Mass., 11-16, Sanford, Me., 18, Laconia, N. H., 19, Franklin Falls 20, Concord 21, Chelsea, Mass., 22, Ware 23.
UNCLE TOM'S CABIN (Russo and Swift's): Sheldon, Ia., Feb. 8, Spencer 9.
UNCLE TOM'S CABIN (Davis' Western): Evansville, Ind., Feb. 9.
UNCLE TOM'S CABIN (Markoe's): Corty, Pa., Feb. 5, Ashabula, O., 6.
VALE OF ANVOCA: Buffalo, N. Y., Feb. 4-9, Philadelphia, Pa., 11-16, Pittsburg 18-23.
WHITE SQUADRON: Elmira, N. Y., Feb. 5, Geneva 6, Rochester 7-9, Marietta, O., 12, Wilmington 13, Washington C. H. 14, Springfield 15, Middletown 16, Cincinnati 17-23.
WAITE COMEDY (Eastern; Monte Thompson, mgr.): Watertown, Conn., Jan. 24-Feb. 9, Newburgh, N. Y., 11-16, Trenton, N. J., 18-23.
WAITE COMEDY (Western; Dave H. Wood, mgr.): Warren, Pa., Feb. 4-9, Erie 11-16, Bradford 18-23.
WILLIAM COLLIER: Augusta, Me., Feb. 5, Togus 6, Lewiston 7, Manchester, N. H., 8, Fitchburg, Mass., 9, Boston 11-16.
WARD-JAMES: San Francisco, Cal., Feb. 4-6.

WILLIAM HOVE (W. D. Mann, mgr.): New York city Feb. 4-9.
WILSON BARRITT: Boston, Mass., Jan. 28-Feb. 16.
WARD AND VOKES (E. D. Stair, mgr.): Brockton, Mass., Feb. 5, Salem 6, Lowell 7, Lawrence 8, Haverhill 9, Fitchburg 11, Loomister 12, Lyan 13, Springfield 14, Worcester 15, Fall River 16.
WALKER WHITESIDE (W. J. Winterburn, mgr.): Ft. Madison, Ia., Feb. 5, Mt. Pleasant 6, Fairfield 7, Ottumwa 8, Iowa city 9, Grinnell 11.
W. H. CRANE (Joseph Brooks, mgr.): Macon, Ga., Feb. 5, Augusta 6, Atlanta 7, 8, Mobile, Ala., 9, New Orleans, La., 10-16, Memphis, Tenn., 18, Nashville 20, 21, Louisville, Ky., 22, 23.
WILLIAM BARRY (Louis S. Gouland, mgr.): Brooklyn, N. Y., Feb. 4-9.
WALTER SANFORD'S STOCK: Brooklyn, N. Y., Feb. 4-9.
WILLIAM MORRIS (Lost Paradise; Gustave Frohman, mgr.): Lebanon, Pa., Feb. 5, Harrisburg 6, Altoona 7, Salem, O., 8, Canton 9.
YOUNG MRS. WINTHROP (Wagenhans and Kemper, mgrs.): Richmond, Ind., Feb. 5, Logansport 6, Peru 7, Lima, O., 8, Tiffin 9, Sandusky 11, Canton 12, Akron 13, Mansfield 14, Galion 15, Newark 16, Lancaster 18, Upper Sandusky 20.
VON VONSON (Jacob Litt, mgr.): Chicago, Ill., Jan. 28-Feb. 9, Pittsburg, Pa., 11-16, New York city 18-23.
OPERA AND EXTRAVAGANZA.
AMERICAN TRAVESTY CO. (Of the Earth): St. Paul, Minn., Feb. 4-9, Minneapolis 11-16, Omaha, Neb., 18-20.
AMERICA'S COMEDY QUARTETTE: Denver, Col., Feb. 4-9.
ALADDIN, JR. (David Henderson, mgr.): Boston, Mass., Feb. 4-9.
ABBEY AND GRAU'S GRAND OPERA: New York city Nov. 19-Feb. 16.
BROWNS: Buffalo, N. Y., Feb. 4-9.
BLACK CROOK (No. 1): Baltimore, Md., Feb. 4-9.
BLACK CROOK (Springer and Welty, mgrs.): Uniontown, Pa., Feb. 5, Wheeling, W. Va., 6.
BOSTONIANS (Barnabee and MacDonald): Baltimore, Md., Feb. 4-9, Brooklyn, N. Y., 11-16.
CALHOUN OPERA: Seattle, Wash., Feb. 4-7, Portland, Ore., 11-13, San Francisco, Cal., 18-23.
CAMILLE D'ARVILLE OPERA: Chicago, Ill., Jan. 28-Feb. 9, St. Louis, Mo., 10-16.
CINDERELLA (C. Ellwood Carpenter, prop.): Bridgeton, N. J., Feb. 6, Wilmington, Del., 7-9.
DR. WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Philadelphia, Jan. 28-Feb. 9.
DEVIL'S AUCTION (Charles H. Vale, mgr.): Paterson, N. J., Feb. 5, 6, New Haven, Conn., 7-9.
DELLA FOX OPERA (Nat Roth, mgr.): Brooklyn, N. Y., Feb. 4-9.
FANTASMA (Sam Fletcher, bus. mgr.): St. Paul, Minn., Feb. 4-9, Minneapolis 10-16, Dubuque, Ia., 18, 19, Davenport 20, 21, Des Moines 22, 23.
FENCING MASTER (F. C. Whitney, mgr.): Jacksonville, Ill., Feb. 6, Bloomington 7, Peoria 8, Davenport, Ia., 9, Cedar Rapids 11, Des Moines 12, Ottumwa 13, Burlington 14, Keokuk 15, Quincy, Ill., 16.
FRANCIS WILSON OPERA (A. H. Canby, mgr.): Cincinnati, O., Feb. 4-9.
1892 (Northern; E. E. Rice, mgr.): Chicago, Ill., Jan. 18-indefinite.
KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Kansas City, Mo., Feb. 4-9.
LILLIAN RUSSELL OPERA (Abbey, S. boffel and Grau, managers): Chicago, Ill., Feb. 4-23.
LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15-indefinite.
MCGINSEY FAMILY CONCERT (Edwin Patterson, bus. mgr.): Bolivar, N. Y., Feb. 5, Portville 6, Allegany 7, Ovid 8, Muskegon 9, Max Adler, mgr.: Brenham, Tex., Feb. 5, Bryan 7, Austin 11, Waco 12, Hillsboro 13, Denison 14, Sherman 16.
PRINCE PAO TSEI (Charles L. Robbins, mgr.): Hartford, Conn., Feb. 5, 6, South Norwalk 7, Bridgeport 8, Stamford 9, New Haven 11, New Britain 12, Meriden 13.
PRINCESS BONNIE (Willard Spenser, prop.): Pittsburg, Pa., Feb. 4-9, Detroit, Mich., 11-16, Cleveland, O., 18-23.
ROBINSON OPERA: Evansville, Ind., Feb. 3-8.
ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Hamilton, Ont., Feb. 5, London 6, Detroit, Mich., 7-9, Adrian 11, Coldwater 12, Kalama-zoo 13, Battle Creek 14, Pontiac 15, Flint 16.
ROMAN CONCERT: Norman, O. T., Feb. 5, Oklahoma City 6, Ardmore, I. T., 7, Gainesville, Tex., 8, Sherman 9.
SPIDER AND FLY: Toledo, O., Feb. 4-6, Columbus 7-9.
THOMAS Q. SHARROCK (W. F. Falk, mgr.): Cleveland, O., Feb. 4-6.
TAVARY OPERA: Galveston, Tex., Feb. 6-9, New Orleans, La., 10-16, Atlanta, Ga., 18-23.
THE PASSING SHOW (Carney and Lederer, mgrs.): Boston, Mass., Jan. 21-Feb. 9.
THE PASSING SHOW (Abram and Roberts, mgrs.): Fort Wayne, Ind., Feb. 5, Lafayette 6, Indianapolis 7-9.

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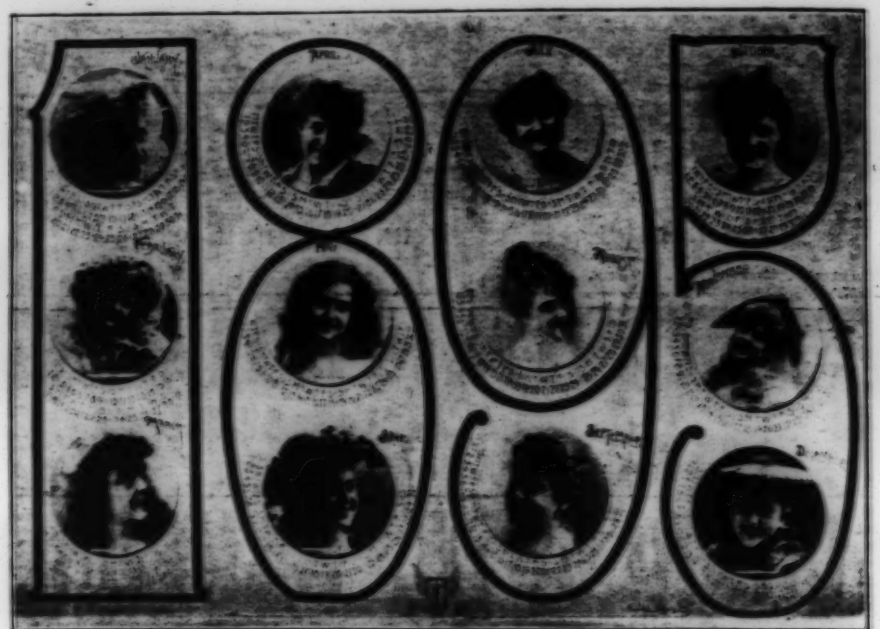
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